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THE NEW YORK DRAMATIC MIRROR

White, N. Y.

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"The Three Arts Movement," by Grace Griswold

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AS AUNT SALINA
IN "SEVEN DAYS"
COMPANY NO1

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IN "GYPSY LOVE" AT THE GLOBE THEATRE

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IN "THE WOMAN" AT THE REPUBLIC THEATRE

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A Source of Danger?

MOTION-PICTURE possibilities are being taken more seriously by the dramatic profession in London than they are in New York. Just how seriously they are being taken by members of the profession in Paris and other continental cities does not at the moment appear. Noted Paris players long ago stamped motion-pictures with their artistic personalities, and SARAH BERNHARDT had but finished her tour of this country when it was announced that she would figure in the cinematograph.

What disturbs actors and managers in London is the thought that the somewhat alarming purposes of motion-picture promoters in that capital as those purposes have been declared may reach the stage of achievement. The motion-picture promoters reckon upon securing records made by famous players in noted plays, these records to be exploited in the provincial cities which seldom or never witness such players or plays. Of course, if pictures of this type can be successfully produced, suburban theatres, far removed from the provinces, might prefer them to the style of dramatic attraction usually assigned to such theatres.

The matter in London has reached such a stage that writers to the press call upon dramatic artists to resist by combination all such efforts to transfer their work and plays to the screen. There are arguments pro and con, of course, but through all the objections urged there runs a fear or a prophecy that if the motion-pictures once get this assumed "advantage" over the living play, disaster to the regular stage must ensue. The motion-picture in this country, even in New York, where a multitude of regular theatres almost constantly put forward the most talented actors in the freshest creations of the playwrights, has come to be considered by many as a menace to the regular stage, with which it is in lively competition. But is that competition as serious as it is thought to be, and does it not hold out a promise of something ultimately to be gained by the regular theatre?

The motion-picture is declared by many persons to be still in its infancy. It may yet develop a more noticeable competition with the regular theatre than is now apparent. Yet who can say that in all its manifestations the motion-picture is not developing—slowly, perhaps, yet none the less definitely—a great public that sooner or later will turn from such frequent patronage of its best efforts as is now the rule—for there is a mass of persons who confine their amusement-seeking to the motion-pictures alone—to the regular theatre, being educated thereto by the pictures themselves, and desiring more of vital drama than the pictures can furnish?

There can be no competition as between the theatre and motion-pictures in the details of drama as drama is now known. The play is a different structure from the scenario from which a motion-picture is evolved and developed. What is plain—even in action in the acted play—would have no effect whatever upon a motion-picture audience if transferred exactly to the screen, for the motion-picture must deal always with the objective, and action in it must stand for itself alone. To fit a play for motion-picture purposes, it must be wholly reconstructed, and while the essentials of the story would remain, much must be added and much left out. Even if the talking-machine should eventually be practically adapted to the work of speaking the lines while the shadows of the actors were illustrating the action of a play, it would still leave much to be desired, for a differentiation of tones as actors moved about the stage would be impossible, a sympathetic synchronism of speech and action could not be expected, and the metallic sound of the machine would betray it. There are those who for years have studied motion-pictures as to their possibilities as well as to their achievement that declare for the best of them an illusion equal to that enforced by an actual play. They claim that the screen does not interpose against illusion as definitely as the proscenium arch of a theatre does. And they also insist that there is quite as pronounced a psychological relation between the projected shadow of the actor and the observer as there is between the witness of a play and the living actor.

This, however, may be subject to doubt for various reasons. No observer of the feeling of an audience witnessing a picture can assume that an audience witnessing an actual play on the same subject would not show more varied and profound emotions or that the psychological relation of the actual actor and his audience would not be closer in the play than in the picture. And the elements of relative intelligence and sophistication as between one audience and the other enter into the matter.

Whatever else may be said or conjectured, it is plain that the motion-picture has not only come to remain, but to enlarge its scope and field as well. It is a competitor with the regular theatre, while at the same time it is educating a new public in whose patronage the theatre ultimately may share. It has worked disaster to the cruder and cheaper forms of theatrical amusement, but in this respect it represents, perhaps, the survival of the fittest. That it will ever more seriously affect the best drama, as interpreted by the best actors, or the multitude of other theatrical offerings that depend upon music and its kindred stage features, seems quite out of the question.

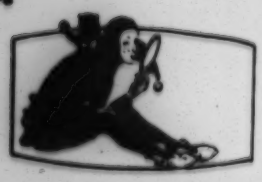
A Hopeless Antagonism

THE latest attitude of that versatile ruler, WILLIAM II., as to the theatre, gives opportunity for speculation. He has turned his back on the drama, announcing that in future no dramatic production will be financed by a HOHENZOLLERN. He goes beyond this and declares that no member of the imperial family shall hereafter be officially associated with the stage.

This attitude, in the opinion of *The Westminster Gazette*, London, is based on the fact that the Emperor believes the drama will be "a serious enemy to society and the state," especially as the German drama is the most keenly intellectual in Europe, and opens its doors "to any real thinker anxious to employ it as an effective vehicle for the dissemination of his ideas." The same writer thinks the Kaiser is foolish in his declaration, and that he ought to capture the theatre, increasing subventions—municipal, royal, and imperial—within the empire, and adds:

> Perhaps the Kaiser is right in trying to snub the drama, which can and will do so much more to harm than to help the ideas of empire and life for which he has striven, for in the end drama will throw off its present conventional ideas about military glory and the like. Although, in Germany, desperate and partly successful efforts are made to stifle thought, or rather to throttle those who seek to utter thoughts subversive of the present system of tyranny, the theatre has already played a valuable part in the dissemination of ideas. Indeed, ever since the production of LUDWIG FULDA'S play founded on the story of the King and the fraudulent tailors, some of the German dramatists have used their great weapon in one form or another as a means of attack on the Empire of blood and iron that causes huge mischief to the Germans and their neighbors. If I were a despot I should coax the drama and chain the drama, and would support lavishly the theatre so long as it preached conventional views of royalty, loyalty, patriotism, religion, and morality, and have a censorship of fiercest vigor at the same time and permit no evasions by means of semi-private performances. And, of course, I should fail, fail utterly in the long run, since it is as difficult to chain thought as to carry water in a sieve.

The opinion that the Kaiser will ultimately fail in any attempt to stifle the drama of progress is sound. He may limit the repertoires of the subventioned theatres to conventional drama, and even confine them to drama which glorifies the things for which he stands, but beyond this he cannot by any measure or plan be effective in a purpose to prevent the growth of opposing ideas, for which the drama is one of the inevitable mediums.



THE USHER

"IN FRONT of William Hardy's cigar store on Church Street in New Haven, Conn.," writes Townsend Walsh, agent, journalist, manager and bibliophile, to The Usher, "there used to stand a wooden effigy of George Lafayette Fox in his famous character of Humpty Dumpty. It was a sort of landmark of Old Eli, and was popularly alluded to as 'George.' The town citizens regarded it as a monument, the students of Yale found it as friendly a batting post as a corner lamp-post, and visiting Thespians whose memories carried them back to the days of Fox and the great days of the Old and New Bowery Theatres revered it and moralised over the man it represented. As long as Mr. Hardy presided over the cigar store graced by its presence, the wooden figure of the dead clown was inviolable to the assaults of time and weather and the playful attentions paid it by the college students. The bald plate and bland, innocuous smile of 'George' would themselves disarm the most brutal iconoclast. But the zealous watchfulness of Mr. Hardy was an even greater safeguard.

"When I first visited New Haven," continues Mr. Walsh, "he confided to me the history of 'George.' The figure had been carved, life-size, in wood, and used to decorate the lobby of the Olympic Theatre, New York, during the celebrated run of Humpty Dumpty. It represented Fox in the costume of Clown in the Harlequinade change from the opening of the pantomime. After the untimely demise of Fox and the death of his manager, George Tyler (not the father or the grandfather of the great George C. Tyler of to-day), the wooden Humpty was purchased by Mr. Hardy, who lost no time in transplanting it to New Haven and utilising it as a plain, ordinary cigar sign. And Humpty smiled as complacently and smugly upon the passers-by in the Yankee town as he had beamed upon the throngs that surged to the doors of the Olympic in the metropolis. Humpty was carefully washed every other week by Mr. Hardy's orders, and a new coat of paint applied every year in exact duplication of the traditional dress worn by Fox after the Fairy Queen had transformed him in the Harlequinade in this poetic strain:

And you, dear Humpty, don't be cast down;
We'll change you in a thrice to jolly Clown.

♣

"Two years ago Mr. Hardy sold his cigar business to a man named Laske," adds Mr. Walsh. "Humpty and all the fine Havanas passed into the possession of a practical tobacco merchant, who knew nothing and cared less about the sentiment attaching to the wooden presentment of the greatest pantomimist that America has produced.

"When Harvard defeated Yale last June in the boat race at New London (Harvard's first victory in many years), the partisans of the Crimson gave vent to their exuberance by besieging Old Eli at his very portals. They overswept New Haven, and the smiling 'George' was one of the first victims of the mad demon of demolition. On the campus Humpty suffered the throes of decapitation. The prophetic words of the ancient Mother Goose rhyme came true:

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.

"A wooden Indian thrusting a bunch of Cremos upon pedestrians now adorns the entrance of Mr. Laske's shop. The proprietor felt no pangs at the loss of 'George'—the 'George' that Mr. Hardy had regarded as a sure mascot for his wares.

"'Ach! Gott!' said Mr. Laske to me when I was in New Haven last week. 'Dot damn George vas no gut for beesness. Humpertee Dumpertee nothing! I'm a beesness man!'"

♣

Pierre Verber, a French playwright, in commenting upon American estimates of Madame Simone's acting in The Thief, is surprised to know that the New York critics found her lacking in emotional power, for in Paris her chief success has resulted from her interpretation of emotional scenes. M. Veber also questions the propriety of comparing Madame Simone with Sarah Bernhardt, because the former is an exponent of the later realistic school and Bernhardt belongs in the romantic class. On another point, the French critic is somewhat at variance with American commentators; her dress, which was cited here as in perfect taste, in M. Veber's mind, does not show so much simplicity as her acting.

An estimate of Madame Simone's emotional power depends upon one's preconceived notion of the heroine of The Thief. New York had already seen it delineated by one of our foremost emotional actresses, in comparison with whom Madame Simone's less spectacular acting seemed to lack the full vitality and brimming force of her predecessor. This resulted partly from the different temperaments of the two actresses and partly from their methods and conceptions of the character.

On the second point, M. Veber is undoubtedly correct. As to her dress, it is likely that Madame Simone is wearing costumes of different design from those used in Paris. Moreover, it is well to recollect that she is dressing as Marie Louise would dress, not as Madame Simone would array herself.

At any rate, M. Veber's remarks are an interesting example of the different points of view that result from different surroundings.

♣

Mills Brothers, proprietors and managers of the new Opera House, Sodus, N. Y., have a problem to solve. Ten years ago they assumed control of the old theatre at Sodus, seating four hundred, and did well with it. They were ashamed of it when good companies came to town, and resolved to bend every energy toward a new theatre.

Six years ago they were able to do this, and spent more than $20,000 on a new theatre, which is a model of its class. They say:

We resolved from the start that we would give every manager ample protection in the matter of time. We made a rule that we would play no attraction without giving the company a week's protection, at least. We soon won the commendation of various managers for such action. Every manager who came to Sodus made money.

When the moving pictures began to get such a hold on the public, we also resolved to not conduct picture or vaudeville during the regular season, and thus split up the business. These rules we have rigidly followed, and we have had no trouble in the past in securing attractions and splendid business for them.

But this season we are having a decidedly peculiar experience. We had plenty of good bookings offered us early and the time was soon filled up, but it is an actual fact that we have played only one attraction so far this season. That attraction was here for the fourth time, and played to more than 100 above the theatre's capacity, 800.

One by one the attractions have dropped out, having closed. In some cases the managers of the companies have not had the courtesy to spend a penny to drop us a card advising us that the company had closed. Only to-day we learned that the attraction we had booked for next Saturday night had closed, and we had no official notice of it. We had many seats ordered for the performance when we indirectly heard of its closing.

Mills Brothers add, naturally, that it is at least provoking to be thus treated by traveling managers after having taken every means to protect such managers' interests. And these Sodus managers are debating the policy of turning absolutely from the drama and assuring themselves of profit, with comparatively no embarrassments like those they have suffered, by putting in motion pictures and vaudeville.

Who can blame them if they do this? And what can traveling managers, who are so negligent and inconsiderate, expect from a policy like that of which Mills Brothers complain?

♣

"Inasmuch as the Craig Prize for an original drama written at Harvard or Radcliffe has been won a second time by a woman," remarks the Boston *Transcript* in an editorial, "it might be just possible to take the writing of plays as a normal activity of her sex.

"Much practice, and especially newspaper practice, to the contrary, playwrights, composers and painters, who happen also to be women, are not flattered when they are treated as freaks who have strangely done creditable things in the arts and so shine among a sex from which—more strangely still—nothing of the sort was to be expected."

Tradition persists in spite of the rebuke of antagonistic facts. And the tradition as to the alleged "inferiority of woman" dies as hard as all the rest.

But the bright young women of Radcliffe who have evolved notable plays in their student days are by no means pioneers of their sex in this field. We have long had successful women dramatists, and even in the days when the traditions against woman's activity in any field but the domestic, there were women playwrights, as witness Aphra Behn and Susanna Centilevre.

Yet no encouraging number of the women, young or middle aged or old, who are writing plays will find success in the vocation, for there are too many at the game.

But women should not repine at this, for the same fact is true of "the male persuasion."

♣

The tendency of titled persons toward the London stage—toward the work thereof, or the appearing thereon, or the wage that can be had therefrom—inspires the wonder, if it continues, as to what the poor actor shall do.

White, N. Y. THE SUFFRAGETTES IN "THE NEVER HOMES," AT THE BROADWAY THEATRE

THE MATINEE GIRL

TO MISS the spectacle of The Garden of Allah is to admit yourself uneducated in the drama of the season of 1911-12. The series of dramatic pictures is in itself an education in the life and beauty of the Orient. As well admit to the grandchildren, your own or borrowed, who will cluster about your knee some far off day, that you never saw that revelation of the East, Ben Hur, as to say that the Hichens-Anderson Garden of Allah escaped you.

What actor has to his credit three distinct, widely different and admirable creations in less than a twelvemonth? Emmet Corrigan's Ivan Barzias in Mrs. Avery is a wholly admirable characterisation of an Austrian aristocrat. Last season he was a murderer in The Deep Purple and a benign old cobbler with Judith, getting into the clothes, skin, and soul of these strangely opposite characters in the same evening at neighboring theatres.

Two or three years ago Henry B. Harris made a brief excursion into the strange land of musical comedy. Finding him leaning over a railing behind the last orchestra chair, looking at the pictures he had evoked in The Skylark with a puzzled expression, I asked him how it felt to be a producer of musical comedy. He answered with a wry smile that it was "perplexing," but that he didn't intend to let it baffle him. The success of The Quaker Girl proves that he didn't. He has fitted the London production to the needs of Broadway, as well as the treasure tailors we sometimes discover in basements make over the original garment with a "better than when it was new" result. He has rehearsed the piece to the point of perfection, and he has discovered Ina Claire, who is as welcome in New York as a bunch of first spring violets in the Convalescents' Home.

Audiences struggling into their wraps after the sparkling little play, ask "Who is Ina Claire?" She is too young to have been before her leap into success a weighty who. New York saw her briefly in the late Jumping Jupiter. Her imitations in the Richard Carle production stamped our memories with the youth, the grace and intelligence which Mr. Harris has set in so becoming a frame in The Quaker Girl.

Beside the pleasantly haunting picture he makes while suppressing every trace of George Arliss as bent, shrewd-eyed, curling haired, huge nosed Disraeli, he utters some truths that stick, burr-like, in our memories. One is wise counsel in diplomacy: "Watch your looks as well as your tongue. If your tongue doesn't betray you your features may."

Here and there, on the Avenue, in the fashionable side streets, everywhere except on the Rialto, one meets White Whittlesey, looking prosperous and content. Mr. Whittlesey is engaged in interior decoration, a profession whose name admits puns which he good naturedly accepts. "Like it?" he says. "It's better than the road and surer than next season's possible engagement."

Eva Davenport gave a novelty in entertainment, when on a recent Friday her guests responded to informal invitations to a cup of tea. Those who did not understand that the tea was to be in her dressing-room at the Casino, but rather repaired to her apartment near Morningside Heights, found that the tea was a subterfuge and that the ulterior motive of the entertainment was a yearling grandson, which Flora Zabelle, Elsa Ryan, Julia Dean and the other guests said was as handsome as his father, as accomplished as his mother, and as funny as his grandame. Grandfolks' tea parties are a unique feature among stage folk. Miss Davenport has set an example which Mabel Bert, John Findlay and others propose to follow.

BIJOU FERNANDEZ, AT STAMFORD, CONN.

The number of writing actors and actresses increases. Charlotte Townsend is sending letters from Europe and Africa to a Toledo newspaper. A prominent leading man in stock writes verses and has written a play in his short restawhiles between two performances a day and morning rehearsals. In this actor's dressing room I saw an illuminated sentiment, written by him the week before while the soubrette quarreled profanely over a scene with the stage manager.

God gave some of us light hearts that we might laugh
at our own deep feelings,
While reaching eagerly up to the high heaven of living.

Everyone has a Pike's Peak ambition—some height to attain which will bring undisputed success and supreme happiness. Julia Ring's is that all of the Ring Family, Blanche in The Girl from Wall Street, Julia Ring in The Girl in the Taxi, Frances in Get-Rich-Quick Wallingford and Cyril in Support of Blanche, should be playing opposition houses in the same city, preferably, of course, in New York.

Brunettes, take notice—see Green Stockings. You will be generously repaid, if only by the object lessons Ruth Holt Boucicault gives, in how a brunette should dress. Her house gown in two shades of red is a sartorial ecstacy.

She who will always be called Bijou Fernandez, no matter, though, a man with a good theatrical name has intervened, has regretfully locked the door upon the square white bungalow at Stamford and come back to New York to lead the life of the flatter for the Winter. The former actress and present business woman spent a summer consistent with her vacation theories.

"Our Summers should be the antithesis of our Winters," she said. "In Winter we see a great many people. Last Summer we saw almost none. We did no entertaining. In the Winter Mr. Abingdon and myself are always in a hurry. Last Summer we just loafed. In the Winter we are busy. In the Summer we did nothing but row and swim and shoot at targets and sparrows. The lazy life is the best antidote for the hurried, worried life of the Winter."

The Fernandez home at Rye they called the Playhouse. That name will probably be transferred to the white bungalow at Stamford.

Much concern is expressed in the Rialto, as this is being written, about the fate of Marie Booth Russell. Mr. Mantell left his company temporarily to visit his wife, who for eleven years has been his leading woman, his staunch friend and faithful comrade, at their farm home, Atlantic Highlands. Miss Russell is deeply attached to Brucewood, the farm home which she helped to develop, and if the choice were hers she would prefer that the end should come not on a stand in the weary road, but at the home to which she had given her husband's middle name, and with the estate across the road, named Maywood for herself, unfolding their wooded acres before her eyes and with the smell of the sea in her nostrils. In person as in character, Marie Booth Russell is beautiful. She is at the zenith of her womanly years. Her passing would be one of the inexplicably sad events of life.

Lewis Waller, who plays Boris Androvski in The Garden of Allah, is on excellent terms with the Navarros, especially with little Miss Marie Elena, who has been in the habit, ever since she can remember, of addressing him intimately as "Wallie." But since her mother's departure to do her first work as a producing dramatist, small Miss Navarro has made long strides toward growing up. When the English actor was saying farewell to the co-dramatist, he asked:

"Did you know that I had heard from your daughter?"

"I did not," replied Mamma Navarro.

"Behold!" He drew a note from his waistcoat pocket. Mrs. Navarro read:

DEAR WALLIE: ("Humph!" she said. "You used to be 'Wallie!'") I love you,

MARIE ELENA.

The biggest problem in the former Mary Anderson's mind as she sailed from these shores was whether a maiden of six should be spanked for writing mash notes or the incidents should be ignored.

I point all pessimists who say that men are forgetful of their wives to the latest Channing Pollock play, The Red Widow. The heroine's name is Anna. What of it? Only that Mrs. Channing Pollock's name is Anna and that the heroine of all his plays except the dramatisation of The Secret Orchard are named Anna.

That dealer in photographs of celebrities whose sales are as reliable a barometer of present popularity as the weather vane of the stirrings of the wind, reports that matinee idol visages are popular in the order of this rush upon his counter: Donald Brian, Douglas Fairbanks and Richard Bennett. He says that Julia Sanderson's lovely face is at a photographic premium and that Hazel Dawn is "still selling." These facts he gave from the viewpoint of the feminine purchaser. These he described as the "sure bets" when a male purchaser lounges up to the counter, in the dazed, aimless, frightened way in which a man goes shopping. "First Genee, then Valeska Suratt."

THE MATINEE GIRL.

BLACK MUSIC.

The provincial tour of The Blue Bird in England has necessitated some changes which are novel. In order to reduce the display to light to the minimum the music which the orchestra plays is printed on black paper in white ink. Black bibs are worn over the white shirt-fronts of the musicians, and whatever orchestra performer is bald has to wear a black cap.

PLAYS OF THE WEEK

THIRTY-NINTH STREET—THE MILLION.

Farce in four acts, by Georges Berr and Marcel Guillemand, adapted from the French by Leo Ditrichstein. Produced on Oct. 24 by Henry W. Savage.

Ramon Andrade	Eugene O'Brien
Lorimer Welsh	Taylor Holmes
Charles Burt	John A. Butler
Frederico Donatelli	Paul Ker
Frank Porter	William Burress
McKorkel	Robert Webb Lawrence
McGuinness	Charles McCarthy
Schultz	Gustave Hartheim
Ryan	Fred Sears
Flaherty	George Bates
Smith	William J. Mahoney
Tom Ryan	Fred Osborn
Maurice	John Needham
Piano Player at Pelham Inn	Bert Grant
Beatrice Lind	Irene Fenwick
Francesca Roversi	Eulalie Jensen
Pearl	Kenyon Bishop
Mother Sharin	Jennie Weatherby
Madame Roversi	Sadie Harris

Le Million, a farce by the joint authors of Le Satyre, on which The Pink Lady was founded, had its first out of town production several weeks ago, since when it has received a thorough combing out at the hands of some reviser. The original scene, which took place in the Latin quarter of Paris, has been shifted to New York city, and the action now takes place on Second Avenue, the Bowery, and Pelham Road. As the original was nothing but hilarious farce of a swiftly moving kind, with no time for the usual French coloring which American managers seem wary about placing before the public, the change to local surroundings is commendable.

The play, suggestive of the "chase" moving picture, concerned a group of struggling artists who were down on their luck, until one of their number, Ramon Andrade, discovered that he had the winning ticket in a Brasilian lottery contest worth a million pesos, or about $500,000. The prospects of the inmates of the Bohemian studio immediately brightened and their joy took outward expression in a tempestuous breaking of everything destructible in the apartment. But when the artist looked for the blue blouse in which he had left the ticket, he could not find it. A noted crook, in love with his profession, had crawled into the window of the room to escape the police, whose identification of the man depended on the upper part of a pair of red pajamas he was wearing in place of a shirt. To conceal the color, one of the girls of the artistic circle, not knowing its valuable contents, had given him the blouse, and he had taken his departure with the promise that if she ever wanted anything, from a gold watch to a piece of the moon, that he would get it for her. She related the plight to her friends, and some ejaculated "Damn!" and another called a third a "mutt," which aided the forgetful maid to recall the criminal's name as Damshinsky, living at the corner of the Bowery and Mott. Then the chase began.

The complications were many, involved and wholly impossible, except in a farce. The proprietor of the Bowery shop was a master of quickly changed disguises and an even greater master of pickpocketing. The blouse was sold to a tenor who was costuming the role of Rudolfo in La Bohème, and then the party from the studio arrived, then the police arrived, and the tangle included mistaken identity, arrests of the wrong people, and the whole repertoire of formulæ for farce building. Just why a truckman or a chauffeur should wear a jacket resembling a sculptor's blouse did not appear, but the jumble was helped toward further bewilderment thereby, and finally the services of the criminal, Damshinsky, were demanded, and he took active part in the quest, with the blue blouse always beyond reach. It was at last run to earth at a roadhouse on Pelham Road.

Taylor Holmes, in the role of a droll medical student, was easily the most amusing figure in the play. His terrorised efforts at speech while the policeman held a pistol over him, his deft handling of the tenor Donatelli, and the effects of spirituous liquor upon him in the last act, created enough laughter to make any play a success. Eugene O'Brien was not so fortunate, but helped things whirl along, while John Butler contributed a breeziness which added to the general entertainment. Paul Ker became popular with the audience when he sang snatches from his opera roles to their respective costumes. William Burress did his quick changes quite as expeditiously as a vaudeville specialist. Irene Fenwick and Eulalie Jensen assisted in rolling the fun along, and did a little flirting, just so the interest wouldn't be all the blue blouse. Kenyon Bishop, as the blond keeper of the roadhouse, was consistent; in fact, nobody detracted from the extravagant hilarity. The opening of the fourth act, where William Burress disguised as a colored servant, did a musical comedy song and dance with the aid of a chorus, should have been eliminated; even farce has its bounds, and musical comedy is as out of place in it as it would be in society drama.

If any fault could be detected in The Million, it is that the separate acts lack the cumulative snap which should close them. For this reason the applause each time the curtain fell was no true indication of the extreme enjoyment the audience experienced during the main part of the play. Possibly, by "building up," the stage-manager might remedy this, and such a process of elaboration is common.

LIBERTY—UNCLE SAM.

Farce-comedy in three acts, by Anne Caldwell and James O'Dea. Produced on Oct. 30 by Charles Dillingham.

Col. Sam Gunnison	Thomas A. Wise
Robert Hudson	John Barrymore
Ethelbert Anstey	Cyril Biddulph
Cavanaugh	John J. Scannell
Gordon Wright	Emmett Whitney
Frans Von Tromp	Eugene Hohenwart
Marquise De St. Pierre	Albert Roccardi
Otto	Hans Hansen
Adolph	Kurt Werhle
Burt	Paul Arnold
Leopold	George Clemons
Kitzi Von Tromp	Juliette Dika
Amy Wright	Marjorie Wood
"P'nkie"	Katharine Blythe
Grace Alliston	Ida Darling
Frau Vogel	Louise Muldener

The authors of Uncle Sam have warned us on the programme that the farce was written solely to amuse. This seems unnecessary, for as a matter of fact the play needs no apology of any kind; but it most richly fulfills its declared purpose, and will furnish diversion for any one, even the most crabbed.

The locality of the play is Heidelburg, and, sure enough, the curtain rose on a group of beer-imbibing German students, who sang in a way calculated to convince the audience that they were being paid for it and had no idea of or care for the joy of life usually associated with fellows at college. It seemed to be on the track of a Vienese operetta or Old Heidelburg until Robert Hudson discovered that his Uncle Sam from Nevada was coming there with the intention of marrying him to an American girl. Robert, who thought he was in love with an adventuress from Vienna, resented this being managed, and, after learning that his bluff relative was particularly averse to "molly coddles," proceeded to act the objectionable role in a way which left the uncle quite willing to forget the matrimonial plans he had made for his nephew and to let him remain in Germany. But meanwhile the usual thing had happened: Bob had discovered himself really in love with Amy, the girl of his uncle's choice. So he delayed his uncle's departure by stealing the spark plug from his motor, and set about to win Amy. Complications came up and threatened the general atmosphere. Bob's method of molly coddleism was such a ridiculous adoption of feminine manners and foppery that the girl could call him nothing but a silly ass.

The second act showed the room of the adventuress, which Bob palmed off on his uncle as belonging to him, and there his recourse to the appurtenances of a woman's boudoir offered no end of nonsensical possibilities. A further step toward ultra-ludicrousness came when the chauffeur convinced the uncle, who was in love with Amy's aunt, that to win her he must adopt the tactics of the Europeans, who for some reason were all effeminate in this play, addicted to crochetting and other women's ways. The uncle's love campaign brought forth continual screams of delight. The frau who ran the inn, where all the action took place, got "huffy" about the unrespectable Americans, and Uncle Sam had to spend the night curled up on the rear seat of his auto. Bob undertook to convince them all that he had been controlled wholly by Thespis in the molly coddle business, and pretended to run to the village for the spark plug so they could all go back to God's country and end their lives happily. As it was in his vest pocket, he reinstated himself in every one's estimation without even loss of breath.

The jointure of Tom Wise and John Barrymore as the stars was most happy, and they both have the opportunities where they are at their best. Each has a personality inseparable from his name, and they are sure to enjoy great prosperity in the partnership. John J. Scannell as the tip-gourmand chauffeur, Juliette Dika as the really sporting adventuress, Marjorie Wood, and Ida Darling, beautiful as ever, contributed the fine kind of support one expects from them. The Heidelburg singers had better not have been, and the electrician who will let odd streaks of light and shadows fall any old way over a back drop representing a blue sky, and who will have the tops of trees flooded with amber, while the rest of the stage represents night, ought to be put out to pasture. And the sunrise!

FULTON—THE CAVE MAN.

Satirical farce in three acts, by Gelett Burgess. Produced by Henry B. Harris on Oct. 30.

Mary	Beatrice Bertrand
Lady Mechante	Grace Elliston
Wrestling Brewster Bradford	Martin Sabine
Emily Frothingham	Beatrice Noyes
Dolly Van Dream	Isabelle Lee
Haulick Smagg	Robert Edeson
First Barber	John Prescott
Second Barber	Thomas E. Dunn
Footman	James J. Nolan
Tillotson	Herbert Budd
Huggins	Walter Renfort
Glush	John Dewey
Dystart Van Dream	William H. Burton
Mrs. Van Dream	Florine Arnold
Dante Gabriel Lilliput	Clifford Leigh
Violet	Eleanor Stuart

The novelty of The Cave Man ought to achieve some sort of a hearing on Broadway, whatever reluctance may exist in accepting the socialistic doctrines that the play at times seems to be soberly advocating. In its moments of lighter fantasy The Cave Man fits admirably into the environing Fulton Theatre, which now makes its debut as a first-class undiluted playhouse. Drama which takes the place of a complete menu is really more satisfactory than drama which merely follows the coffee, so one may wish a longer life to The Cave Man in the Fulton than to his predecessor in the late Folies Bergere.

Gelett Burgess has followed the earlier version of his story in "Lady Mechante," as nearly as theatrical exigencies permit. His heroine tossed one half of a hundred dollar note from the window with her card, when up came Haulick Smagg, the coal heaver, in search of the other half. Without apparently taxing her ingenuity, Lady Mechante converted this unusual hero into enough of a gentleman to appear on Fifth Avenue, where he delighted a parvenu family by his aristocratic eccentricity. When she laughed at his proposal of marriage, Haulick decided to acquire the internals, as well as the externals, of his new trade, and succeeded to such a degree that he finally ran away with Lady Mechante's heart.

A more difficult play to appraise rarely has invited criticism. Mr. Burgess calls it a satirical farce, and is justified by his creation; but just how much is to be taken seriously—as satire demands—may puzzle one without a guide book. The discrimination becomes particularly difficult because The Cave Man is played for the most part without finesse; an effort seemed to be made in the last act to treat the narrative as a romantic comedy, and that rather muddled matters, for the earlier portions had fluctuated between light comedy and farce. In spite of this serious air in the conclusion, nobody will be convinced that Lady Mechante could or would live happily ever after with a coal-heaving consort.

Structurally The Cave Man is very clever, both in situations and in lines. In fact, much of the dialogue is too brilliant for full effectiveness in a play where one cannot pause to reread a paragraph. The third act suffers from its transparent artifice and labored mechanism, particularly in exits and entrances. The satirical purpose of the characters, however, is always lucid and striking.

In the sparkle of the first act both Robert Edeson and Grace Elliston did their best work. The tone of their first scene together was the truest of these roles. The primitive energy, that Mr. Edeson knows so well how to show, had more chance then to manifest itself without saying farewell to the fundamental idea of the drama. Mr. Smagg's blunt candor in the second act was funny and consistent with the character, but in a different vein from his easier and lighter effects preceding it. The final act Mr. Edeson played largely in the romantic style of the ordinary drama, and did it well—be it admitted—although the atmosphere seemed to call for something else.

Grace Elliston is blessed with an individual histrionic style always agreeable to watch, although, unfortunately, not always well adapted to this particular role. After the first act she seemed to be assailed by some uncertainty as to the purpose of Lady Mechante, and consequently wavered in the delineation.

A good level of competence was maintained by most of the remaining actors. Beatrice Noyes was excellent as the tom-boy, and, of course, Florine Arnold amused her audience continuously. Clifford Leigh gave the putty and lavendar poet, languishing with aesthetic ecstacy, in approved fashion. Eleanor Stuart was rather wasted on a part that did not belong in the play at all. Martin Sabine was a supremely unhappy choice because of his ineradicable English accent. There appears to be no earthly reason for neglecting to fill the part with an actor who can give to it the genuine Boston inflection.

The Cave Man, although far from perfect, will repay anybody who wants a little mental stimulus served with his drama. At least he may be sure of seeing a performance rather different from the ordinary offering on Broadway.

PARK—THE QUAKER GIRL.

The Quaker Girl, the cast and story of which appeared in THE MIRROR last week, is accompanied on her career by the best sort of light English music, which has popularised so many girls of various kinds in recent years. It is characterised by gaiety of the well ordered, well balanced sort, none the less spontaneous because it fails to indulge in excesses. A very tidy muse appears to have inspired the composers, for no loose ends obtrude to dishevel The Quaker Girl, and that is a thoroughly appropriate class of music for such a lady. There is dignity in the Quaker music, vivacity in "The Bad Boy and the Good Girl," speed in "On Revient de Chantilly," grace in "A Dancing Lesson," and variety in the first finale. The finale lacks the power and vigor that one feels in the Victor Herbert music, although it partly compensates by a lighter ease than marks the American music.

As a rule, it is easy music to sing, and is well done by the cast. Ina Claire, in the title-role, has not a large voice, but she manages it properly. Her dancing, as she showed last season in Jumping Jupiter, entitles her to more than ordinary consideration. As a result, Miss Claire makes a satisfactory, though not a compelling, Prudence. Daphne Glenn's voice is no larger, and is less attractive in quality. Against this background Pope Stamper shows to advantage, for his

tones are always agreeable, his voice sufficiently voluminous, and his manner attractive.

Clifton Crawford, however, practically walked away with the production in the role of the irrepressible Tony, credited with American parentage in this version. He sings well, dances excellently, devises many ingenious bits of comic business, carries off a serious situation with eclat, and writes his own humorous lyrics. Fortunately, he has a role which is worth working on, and which will doubtless improve as he adds to it his later inspirations. Even in its present form, the role is unusually entertaining—except in that final encore to "Something to Tell." That particular bit of mawkish sentiment has been reiterated to the point of impossibility.

There are other comedians worth noting—May Vokes, Maisie Gay, and Percival Knight. Miss Vokes was consistently funny every moment she was on the stage, Maisie Gay worked hard and successfully to amuse the audience, and Percival Knight, in his eccentric fashion, elicited enough laughter to justify his method, which is not particularly elevated. Viola Clark played a small part prettily, and Olga Petrova showed some ability as an actress of an aggressive variety. Lawrence Rea, in a rather breathy voice, sang the waltz song which is easiest to recall, although not the number one would choose to remember.

Three special dancers appear in the third introduction, but their work depends more on perspiration than inspiration. They are not really needed when the cast contains such charming dancers as Ina Claire, Clifton Crawford, and Pope Stamper, to say nothing of Maisie Gay and Percival Knight.

The Quaker Girl has been adequately mounted, the scene at the Pre Catalan being particularly effective. The costumes, which for the most part are less glaring and more restful in color than in the usual musical comedy, are consequently just that much prettier than ordinary. It is certainly to be hoped that the Park Theatre will be rescued from the days upon which it has lately fallen, by The Quaker Girl, for a daintier musical comedy is not in town.

IRVING PLACE—DER VOGELHAENDLER.

The term success is so indiscriminately used that in many instances it has lost its true significance. It can be applied deservedly to the Vienna Operatic company which has been attracting crowded houses to the Irving Place Theatre the past fortnight. A splendid array of principals, a happy selection of light operas, combined with hardworking musical and stage directors, have all been inducive to waking up the German-speaking theatregoer and proving to Director Amberg and his backers that the German theatre is not a lost institution.

On Tuesday, Oct. 24, another well-known operetta was added to the repertoire, Der Vogelhaendler (The Tyrolean) being presented with four newcomers in leading roles. Zeller's tuneful music was capitally rendered, the principals vieing to outdo one another, while the chorus demonstrated that they had shaken off their sea-legs and become acclimated. Their work was a revelation, showing careful training and an enthusiasm that was contagious.

Herr Marlow made his debut in the title-role and revealed a magnificent voice, a splendid stage presence and ability in the acting line. His singing of the Nightingale song scored tremendously. Frl. Pirk also made her first appearance as Countess Marie. She has a powerful voice of wide range, the strongest of the female voices which have thus far been heard. The other newcomers, Frl. Richter and Herr Pfeil-Schneider, proved themselves artists of no mean ability. Frl. Georgi sang Christl pleasingly and acted with spirit. Herr Becker gave another finished performance as Baron Wepa, while Herren Lamberg and Richter were a truly amusing pair of examination commissioners.

The demand for seats for Wiener Blut caused the indefinite postponement of Die Lustige Wittwe, scheduled for last week, and the Strauss opera was repeated instead. Die Dollarprinzessin (The Dollar Princess) will have its first offering to-night and will continue throughout the week.

(*For other theatres see page* 12.)

THE THREE ARTS IDEA IN CHICAGO.

Following the recent agitation in Chicago for the formation of a Three Arts Club, similar in scope to the Three Arts Club of New York, of which Jane Hall was the founder and is the president, and the Three Arts Club of London, of which H. H. Princess Marie Louise is president, a meeting was held at the Blackstone Hotel, Chicago, Tuesday, on invitation of many of the most noted men and women of the social, commercial and religious world, and plans were actively discussed for the new club. Mrs. Fiske, a member of the Board of Directors of the Three Arts Club of New York, and Jane Hall, president, were among the speakers. Jane Addams, of the famous Hull House, Chicago; Dean Sumner, Grace Griswold, and others also spoke. The objects of the club is to provide a residential club for women workers in music, art and drama; to establish a good restaurant and home for such workers, permanent or temporary resident in Chicago, and to safeguard young women thus engaged.

BOOTH TARKINGTON AT PRINCETON.

Booth Tarkington, novelist, has rented the residence of Malcolm Stewart, artist, just outside of Princeton, N. J., and will spend most of the Winter there. Mr. Stewart is going abroad for study.

CUE.

Gaby Deslys will appear soon at the Winter Garden in Vera Violette, a Viennese opera, in English.

A DINNER TO WINTER.

The Veteran Critic Honored by the Lotos Club—His Seventy-fifth Year.

William Winter occupied the guest of honor's chair last Saturday night at a Lotos Club banquet. July 15 was the seventy-fifth anniversary of Mr. Winter's birth, but the Lotos Club decided, President Frank R. Lawrence explained, that it would be more suitable to delay the honorary dinner until the heat of Summer was over and it could be placed first on the season's list of club festivities. More than two hundred club members and their guests were present.

At a table just below that set apart for the speakers sat Jefferson Winter, William Winter's son, and at either side of the guest of honor were Chauncey M. Depew, President Lawrence, Judge Joseph F. Daly, St. Clair McKelway, the Rev. Thomas R. Slicer, William C. De Mille, Edward J. Wheeler, W. I. Henderson, and Henry T. Finck. Scattered in the long rows of diners were Avery Hopgood, George Barr McCutcheon, Esra De Forest, Walter P. Phillips, Captain W. L. Candee, Frederick Kerr, John Adams Thayer, John W. Hutchinson, Dr. W. W. Walker, W. W. Freeman, Cyrus O. Baker, James F. Metcalfe, J. Hartley Manners, William T. Jerome, Captain Charles G. McGee, and others well known.

"No man ever exhibited the American quality in his work more than William Winter," said Mr. Lawrence, introducing the guest of honor. "He has constantly striven for all that is good in the drama and in American literature. We congratulate Mr. Winter on attaining his seventy-fifth birthday, but hope that we will have him with us many times again as our guest. He has not passed his prime. In fact, he is in the zenith of it, and never was his grasp on affairs or his power of expressing himself greater than it is now."

Mr. Winter responded, saying among other things:

I cannot and do not presume that your tribute to me is exclusively personal. It possesses, I believe, a broader significance. I know that in a long and laborious career as an author and a journalist I have done some service, but I do not overesteem it. I feel that deep in your minds the thought must harbor that you are honoring me more for what in some sense—perhaps very remotely—I represent than for what I am; that you have considered me as one of the few remaining links between the present day and the pioneer age of American literature, and that beneath its denotement of appreciation and good will your compliment is intended to express your pride in the writings of the fathers, your sympathy with the literary traditions of Irving, Dana, Cooper, Halleck, Bryant, Longfellow, Willis, Poe, Hawthorne and Mitchell—traditions which I inherited and which at least I have tried to continue.

In speaking of other days I would not be understood to disparage the days in which we now live. The general condition of the world, broadly viewed, is more propitous to its human inhabitants now than it was ever before. General advancement, however, can be and is accompanied by sporadic hindrances, which at some times and in some places retard the expansion of public welfare. To specify and deprecate those hindrances is not to deny that civilization has advanced and is advancing.

I believe with Macaulay that "there is constant improvement, precisely because there is constant discontent." That discontent I have sometimes within the limits of my influence been a means of fomenting and expressing, and for the expression of it I have incurred bitter reproach. I have maintained that while material progress has been great, spiritual progress has been relatively small; that while countless conveniences and luxuries are existent now, which sixty years ago were unknown, care now sits by every pillow, home life has become almost impossible, fine manners have nearly vanished and tumult and vulgarity have well nigh obliterated the sacred influence of religion (by which I do not mean creeds) and the soothing charm of romance.

All that I have thus maintained I believe to be true. In the present day, furthermore, I observe that, notwithstanding vaunt of "progress," the prisons are overcrowded and the lunatic asylums overflow; that discontented poverty is embattled against entrenched wealth; that the admirable precepts of Epictetus do not, in even the best governed city in the world, prevent the commission of hideous crimes and that persons wishful to prolong their days must acquire and practice the wary vigilance of the aboriginal Indian, in order to escape being pulverized by the electrical engines which scorch the earth. I observe, likewise that the institution of marriage, which is the cornerstone of society, is both insidiously and openly assailed, in novel, essay and play, and that the national Legislature has been asked to make divorce procurable on the somewhat elastic ground of "incompatibility."

I would not deny that there are wrongs which should be remedied and reforms which should be accomplished. I know that the time is coming and I believe it is near, when the outworn creeds which have so long enslaved intelligence will be discarded and when the monstrous superstitions upon which prevalent theology reposes will finally be banished from the human mind.

But I also know that the constantly rising tide of practically unrestricted immigration has poured over our country a seething flood of discordant, derogatory, dangerous forces and influences, that some of the inevitable results are painfully visible in a tainted press and a vitiated theatre and that the worst of all possible impending evils is the extinction of the restraining, governing power of true religion, no guidance being supplied to replace it.

But let us believe that all hindrance to human progress will be surmounted by human wisdom and that in the pure light of justice and under the impulse of exacting aspiration, society will move onward to a happier condition than has yet existed.

Following Mr. Winter came Mr. McKelway and Chauncey M. Depew as speakers. Later in the evening J. Forbes-Robertson, Lewis Waller from The Garden of Allah, and Charles Richman joined the festivities.

STAGE CHILDREN'S FUND.

A meeting of the Stage Children's Fund will be held at the Hotel Astor Nov. 7. The Fund is planning for several performances this Fall to raise money to provide stage children with Christmas gifts without soliciting personal contributions. Two juvenile performances of Pinafore were given this year for this purpose.

GOSSIP OF THE TOWN.

Melbourne MacDowell, who has been one of the features of Judy O'Hara with Mrs. Louis James, was compelled to leave the company in Little Rock last Thursday and return immediately to New York, where his wife (Virginia Drew Trescott) is dangerously ill and is to undergo a critical and serious operation.

The tour of the Robert Mantell company, interrupted two weeks ago in Buffalo, will be resumed in Pittsburgh this week if it is deemed advisable by the physicians for Mr. Mantell to leave the bedside of his wife, Marie Booth Russell.

Mrs. Leslie Carter opened her season in Bridgeton, N. J., Monday night.

Liebler and Company, because of the many demands for seats for The Garden of Allah during holiday time, have placed seats for all performances up to and including Dec. 30 on sale this week at the Century Theatre.

John Cort has called rehearsals for a new musical comedy, Jacintha. In the original, in Berlin, it was known as Creole Blood. Prominent in the cast will be Carrie Reynolds, Joseph Parsons, Dick Temple, and Forrest Huff, who sang one of the principal roles in The Chocolate Soldier in the West.

On Saturday night Priscilla Knowles completed her sixtieth consecutive week as leading woman with the stock company at the Academy of Music, New York, comprising a total of 720 consecutive performances, with a weekly change of plays. Whether or not this breaks a record, it certainly establishes Miss Knowles as a hard and faithful worker.

Valerie Bergere has been seriously ill at her apartments on Riverside Drive, in New York, for the past three weeks, necessitating the cancellation of her act at the Orpheum, Greenpoint, and Alhambra theatres. It has also postponed the opening of the new act which she has prepared for Anna Cleveland. Miss Bergere, it is expected, will be able to return to professional activities within a week or ten days.

Several members of the profession, admirers, like others, of the Giants in spite of their defeat in the world's championship series, participated in a banquet to these baseball worthies last Saturday night at the Imperial Hotel. "Wait until next year" was the watchword at the dinner.

John Craig intends to produce with his stock company in Boston The Woodsman, a drama by Robert Stodart, the week of Nov. 13. The locale of the play is the north woods of Maine, close to the Canada line, and the characters—hunters, fishermen, trappers, etc., with a sprinkling of city folk—are grouped in and about a typical Maine woods camp. This will be the first performance.

Thais, in the dramatic form given it by Paul Wilstach, has been published by the Bobbs-Merrill Company. Mr. Wilstach has just achieved another success at the hands of Tim Murphy, who has produced his original comedy, The Poor Rich.

Charles A. Mason, who is playing in Ziegfeld's Follies of 1911, has translated from the German a three-act comedy called When the Swallows Homeward Fly, in which he will take the leading part next season.

Sarah Truax has returned to the stage after four years, and will appear in Charles Klein's The Considers, which will receive its premiere at the Majestic Theatre, Boston, on Nov. 7.

Mrs. Mary Worswick, one of the most able and efficient of dramatic critics, who has served on the staff of the Albany *Argus* for the past fifteen years, has resigned for the purpose of engaging in magazine work in New York City. By her thorough knowledge of the drama, she has attained a wide reputation as a critic of exceptional ability. Upon retiring from the *Argus* staff, Mrs. Worswick was the recipient of a handsome gold watch and numerous other tributes of esteem, the gifts of her former associates.

Lolo-Lulu, a new musical farce by the authors of Alma, Where Do You Live? was produced in German last week at the Wintergarten zum Schwarzen Adler, 160 East Eighty-sixth Street.

Reginald DeKoven's new comic opera has been named The Wedding Trip. The book is by Fred DeGresac (Mrs. Victor Mapel).

Mrs. Beatrice J. F. Walker, at one time in Anna Held's beauty chorus, was granted a divorce Oct. 27, from John B. Walker, in the Superior Court at Hartford, Conn.

William C. de Mille addressed a meeting of the New York City Federation of Women's Clubs, at the Hotel Astor, Oct. 27.

OCEAN TRAVELERS.

E. H. Sothern, Julia Marlowe, Madame Schumann-Heink, and Edna Goodrich arrived in New York on the *Kaiserin Auguste Victoria* on Oct. 23.

Stella Hammerstein was among the passengers sailing for Europe on the *Kaiser Wilhelm II.*, Oct. 31.

Ada Reeve, an English vaudeville artist, arrived last week on the *Majestic*. She will appear on the Orpheum Circuit.

E. H. Sothern and Julia Marlowe arrived in this city on the steamship *Kaiser Auguste Victoria*.

Mary Anderson de Navarro sailed Thursday on the *Friedrich der Grosse* for England.

Among the passengers on the *Kaiser Wilhelm II* last Tuesday were Maggie Teyte, prima donna with the Philadelphia-Chicago Opera company; Mario Sammarco, Charles Dalmores, Hector Dufranne, Gustav Huberdeau, Bella Alten, and Amadeo Bassi. Arturo Toscanini, the conductor, and the American basso, Putnam Griswold, were on the same boat. Marie Mattfeld arrived on the *Kaiser Kurfuerst*.

THE THREE ARTS MOVEMENT

BY GRACE GRISWOLD

"WHERE shall we live in the next town?" Is there a question more frequently on the lips of professional people, or one that is uttered with a more despairing sense that there is no satisfactory answer? What more familiar experience to the seasoned Thespian, as the company reaches town, than the pitiful scramble for rooms? Perhaps there is only one hotel in the place, reputed to be habitable at prices within the average means. To stand back with an "after you, Alphonse," attitude would be to have the consideration accepted without thanks, in many cases, with the result that the best accommodations would go regularly to the company "hog"; so it usually resolves itself into the one best able to make haste, signing for himself and wife or friend or little coterie, to whom are assigned the parlor suite (sometimes pronounced "soot") resplendent in red, green, yellow, or peacock-blue plush furniture with tidies, the rooms also being within running distance of "the" bath. As to the other rooms to which the rest of the company are assigned, willy nilly they need no description.

Then there is the problem of meals. The cheapest proposition is the American hotel or boarding house. But this means an early breakfast or sitting down to a full dinner or luncheon with a breakfast appetite. The European plan is becoming more and more popular, and is now possible almost everywhere; but to live this way with only the simplest decencies of life, clean room, comfortable bed, air, light, bath or even running water, two good meals and a night luncheon, involves an expenditure of at least fifteen dollars a week. How is this possible on a minimum salary of eighteen dollars a week, with sleepers as an additional expense? A comparison of figures will show that the price of living has doubled in the past ten years, while the salaries of those who have these problems are practically stationary. I recently ran across an old letter written to my mother from Boston in 1890, in which I became enthusiastic over the excellent table and general comfort of the old Seaver House, now Hollis Chambers, for which I was paying, on the American plan, six dollars a week! The prices have not only increased in many of these old-time places, but in some cases the neighborhoods have become disreputable, so that a respectable young actress, wishing to preserve her good name, cannot afford to live there, especially if she has nice friends in town with whom she desires to exchange social courtesies.

Aside from this material point of view, there is the artistic and intellectual. What of the future of our art when the present growth is maturing in such barren soil? The painter may have his studio, the writer his books, and both their chosen coterie and environment and the encouragement and stimulation growing out of them. In no other profession, except music—for the musician can practice wherever he finds an instrument—would there be any thought of accomplishing anything while traveling, and yet inasmuch as most of us are obliged to travel most of the time, our only chance of self-culture is through some mitigation of the present living conditions. The English lodging house system would be a great blessing if possible. You engage your rooms for a provincial tour before you start, two or more people usually going together and reserving a common living room and separate bedrooms. On your arrival, with all of your luggage

Purdy, Boston.

GRACE GRISWOLD

(and as much as you want to carry), including your big hamper, your hat box, your provision basket, mackintosh, golf sticks, etc., on your cab, there stands your landlady on the doorstep with a motherly smile and a clean apron to welcome you; a man has followed your cab to deposit your things for six pence, a cheerful fire is burning on the hearth and your dinner, ordered beforehand to your own taste, is waiting to be served. You are at home at once, with all your belongings at hand. So on through the week. You have the privacy of home life, cheerful service, which takes full account of your necessary hours and habits, a decent place to receive your friends. You may do your own marketing if you wish or be charged, according to what you order. You are not looked upon as a vagabond, but respected as an artist, as long as you conduct yourself in a manner to deserve such respect.

It is perfectly obvious that such a mode of living, ideal as it is, would be impossible of achievement in this country, but an approximation might be reached by means of a club system. The Cushman Club in Philadelphia, through the self-denying generosity and indefatigable effort of a devoted little circle of society women, may now write "success" in large letters over its doorway, for it is turning people away weekly. Not being run, however, to make money, but only to give the utmost to its patrons, it will need substantial donations to be enabled to enlarge its quarters, and in this the profession should assist by donation or benefit.

The Professional Women's Club in Boston aims, as soon as it can finance the undertaking, to have a house and café for the accommodation of its local and visiting members.

In New York the Professional Woman's League attempted this at one time, but abandoned it through the will of the majority and problems growing out of internal conditions. They are now, however, endeavoring to get a house for this purpose.

The most successful effort so far in this direction is that of the Three Arts Club, which Jane Hall, a Deaconess of the Episcopal Church, started some years ago, with a view to making a home for young girls who came to New York for the study of music, art, and drama. Miss Hall's ability for her chosen work and her unselfish devotion to it, like that of Jane Addams at Hull House, soon made itself felt in a rapidly increasing membership and substantial support from many a wealthy coffer, until now the club occupies its beautiful home at 340 West Eighty-fifth Street, accommodating more than eighty resident members, and many more in the dining room and club room, with an atmosphere of ambitious young talent which is truly inspiring. It is now more of a student than a professional club, but the adjoining lot has been purchased, and it is the intention to erect upon it a wing devoted to studios and apartments for the accommodation of artists and actresses.

London now has its Three Arts Club, established by Lena Ashwell under royal patronage. Miss Ashwell's sister is in charge. An effort also has been made to start one in Chicago, which, it is hoped, will be consummated this Fall.

The Three Arts idea I think a very desirable one to promote for all the large cities, the student body with its nine months or more of steady residence giving a financial certainty for a working basis and a cheerful, enthusiastic, artistic atmosphere, which would be helpful and inspiring to the traveling actress and impossible of attainment in a transient club.

If this Three Arts idea could become country wide, then traveling cards could be issued to the members, which, through affiliation with the Federation of Women's Clubs, would be an open sesame everywhere, even in small places, where many a pleasant home would be available at a reasonable rate to the actress.

This movement would gather up and utilise that large element in the community to which the Actors' Church Alliance appealed so strongly, and yet whose well-meant efforts were rendered futile through the impracticability of the methods employed.

While the initiation and management of these clubs must necessarily be in the hands of local people, they will depend largely upon the co-operation and encouragement of the profession for their success and the spreading of the propaganda.

Grace Griswold

THE STAGE BIRTHDAY CALENDAR

LEWIS WALLER

November 1.

MRS. STUART ROBSON, pleasantly recalled for her work last season in The Country Boy, and now playing in Partners.

JOSIE SADLER, in a class by herself as a German comedienne and whose last Broadway appearance was with Adeline Genee in The Bachelor Belles.

WILLIAM HODGE, now in his fifth consecutive season as the star in The Man from Home.

HELENA SALINGER, now in her second season with The Girl in the Taxi.

November 2.

ALBERT BROWN, playing one of the leading roles in The Real Thing, in the support of Henrietta Crosman.

FREDERICK KAUFMAN, stage-manager with E. H. Sothern and Julia Marlowe.

GEORGE C. BONIFACE, the veteran actor who appeared briefly last season with Ethel Barrymore in Trelawny of the Wells and who, on Sept. 12 last, celebrated the sixtieth anniversary of his first stage appearance.

PERCY BROOKER, for many years a valued member of William H. Crane's company.

MARY E. CUNARD, who plays heavy and adventuress roles, lately seen in The Turning Point.

PAUL KESTER, author, among others, of Sweet Nell of Old Drury, When Knighthood Was in Flower, Mlle. Mars, The Cavalier, Dorothy Vernon of Haddon Hall, Friend Hannah, and Don Quixote.

ALLEN ATWELL, remembered as the Jap servant in Paid in Full, and now playing a similar part in Bought and Paid For.

LORIMER JOHNSTONE, formerly seen in The Shepherd King, but for some time past playing dramatic sketches in vaudeville.

November 3.

LEWIS WALLER, who has scored a signal success in his American debut in The Garden of Allah and who may give several matinee performances of Henry V.

THEODORE HAMILTON, the old-time actor who rarely appears nowadays.

MALCOLM BRADLEY, for several years in E. H. Sothern's company.

EDWIN CUSHMAN, late with John Kellerd in repertoire and now a member of The Ben-Hur cast.

November 4.

BIJOU FERNANDEZ, who has been missed on the other side of the footlights since she stepped into her mother's place at the head of the Fernandez Dramatic Agency.

EDWARD ABELES, who, pending a suitable successor to Brewster's Millions, has been in vaudeville.

ALICE BUTLER, the excellent Fairy Berylune in The Blue Bird and who won prominence with Richard Mansfield, Mrs. Patrick Campbell and Nat Goodwin.

JOSEPH GRISMER, manager, of Humanity, The New South, Way Down East, and Under Southern Skies fame.

HENRIETTA BROWNE, remembered as leading woman with the Keith and Proctor Stock.

SUMNER GARD, appearing in The Spendthrift.

GRACE WALSH, whose name is generally to be found on one of Charles Frohman's playbills.

F. R. BENSON, who occupies a distinguished position in England at the head of Benson's Shakespearean company.

HARRY BERESFORD, who stars in eccentric and character roles.

November 5.

JESSIE RALPH, this season supporting Helen Ware in The Price.

ELLA WHEELER WILCOX, who turned her hand to playwriting several years ago, collaborating with Luscombe Searelle on Mispah, produced by Charles Frohman.

JOHN CONNERY, featured in The Third Degree last season, and now with Keith's Harlem Opera House stock.

VIDA CROLY, who has been playing in stock in Louisville and whose most recent Broadway appearance, unless I am greatly mistaken, was with Hattie Williams in Detective Sparkes.

GEORGE HOWELL, long with the Keith and Proctor Stock, for the past two seasons most admirable in The City and now with Billie Burke in The Runaway.

BIJOU FERNANDEZ

November 6.

MRS. JOHN WOOD, a great favorite in New York many years ago and now living in retirement in London.

JOHN PHILIP SOUSA, the wizard of the baton and who has not written a comic opera for some time now, The Free Lance being the last.

CHARLES A. STEVENSON, of The Two Orphans and Zaza fame, and now in his second season in The Gamblers.

HOLMAN FRANCIS DAY, author of The Circus Man, taken from his novel, "Squire Phin."

JOSEPH C. FAY, producer and stage-manager, for a long time a member of the Shubert forces.

JAMES WELCH, the popular English comedian, still assiduously searching for a suitable successor to When Knights Were Bold.

JOSEPHINE FOX, a member of the Louis Leon Hall Stock, now at the Amphion Theatre, Brooklyn.

November 7.

LOTTA, who was such a prime favorite in soubrette parts some years ago and who now enjoys the distinction of being the wealthiest actress in the world, having long ago retired to private life.

MIRIAM HUTCHINS, whose work in the role of Martha in The Holy City, is still pleasantly remembered.

CECIL KERN, formerly with The Man of the Hour and Madame X, and this season Esther in the elaborate revival of Ben-Hur.

HATTIE BELLE LADD, for a number of years identified with the Castle Square and Aborn Opera companies, with which she sings contralto roles.

CHARLES W. BUTLER, who displays surprising versatility by flitting from straight dramatic plays to comic opera, and back again, and now appearing in The Fascinating Widow.

JOHNSON BRISCOE.

Byron, N. Y. Janet Dunbar Thomas Meighan David Warfield John Salapolis

"I Want to See a Lot of Little Children in the House"

FROM "THE RETURN OF PETER GRIMM," AT THE BELASCO THEATRE

PERSONAL

WISE.—Many are the well wishers of Tom Wise in his co-starring venture with John, erstwhile Jack, Barrymore. Fate did an unkind thing to this genial comedian last year when A New Yorker fell flat for reasons beyond the star's control. It may be that geniality always wants good company, for Mr. Wise's effulgence is generally most exuberant when he is associated with some one else. One would never accuse him of having to lean on a partner, however, for his acting, as well as his physique is quite self-sufficient. His previous star partnership with Douglas Fairbanks in A Gentleman from Mississippi was one of the biggest hits on record, and here's hoping that this latest one will follow suit.

RUTTER.—Louise Rutter has the unusual gift of perfectly registering her personality beyond the footlights. She is extremely young for a leading woman who has reached that emluence by nothing but consistent application and hard work. She is a native of Baltimore, and began her career in this city in The Heir to the Hoorah, in which she traveled to the Coast. Her success in the title-role of The College Widow on the road was very pronounced, and led to her engagement in The Man of the Hour. The Other House, with Richard Golden, and a period of stock in Milwaukee preceded her next New York appearance, with Edwin Stevens, in The Devil. After the failure of The Sins of Society, Miss Rutter supported Ethel Barrymore in Midchannel. She was then married to C. A. C. Perkins and spent several months in Europe. Upon her return she became leading woman with William Gillette in his farewell appearances at the Empire last Winter. This season, as the leading woman in Passers-By, she has made a decided step forward in her career, showing a power and grasp that she has never before equaled.

HOLMES.—Taylor Holmes, never more amusing or droll than in The Million at the Thirty-ninth Street Theatre, has had a career as a fun maker for a long time. He was first seen as De Potter in Sapho, that play which caused so much excitement some years back when it was produced by Olga Nethersole. He developed rapidly as a character actor, and was seen to fine advantage in Strongheart and in support of David Warfield in The Grand Army Man and the revival of The Music Master. His city chap, Sammy Fletcher, who went visiting his friends in the country in The Commuters, was the mainstay of that comedy. Mr. Holmes has made occasional trips into vaudeville, where his imitations have brought him considerable remuneration. He is one of those rare artists who excels as an imitator, and yet has a style all his own when he seeks to create a character for himself; the successful mimics who have any original ability can be counted on the fingers of one hand.

MANNERING.—Mary Mannering, who has reconsidered her determination to renounce the stage, has relinquished domesticity for the time being, and is again charming her audiences as Domini in The Garden of Allah. The title given to Miss Mannering, as one of our most beautiful women, was never more justified than in the garden of Count Anteoni. Although the role of Domini Enfliden comes far from taxing Miss Mannering's power, it does require a tastefulness which she knows well how to supply. Only once did the playwright give Miss Mannering the opportunity to show the big musical tones of which her voice is capable, and for which she will be remembered in Glorious Betsey.

MARY MANNERING

GRISWOLD.—Grace Griswold, who writes in THE MIRROR this week on the Three Arts movement and its relation to the people of the theatre, is a graduate of the Columbia College of Expression, was born in Chicago, where she acted for some time as dramatic critic of the *Evening Herald*, and has appeared as an actress in a wide variety of parts since she made her debut in one of Augustin Daly's road companies. She also has written several successful one-act plays, including Billie's First Love and His Japanese Wife, and a book of her poems, entitled "Love and the Year," was published by Duffield. Miss Griswold, who is a member of the Three Arts Club of New York, is now playing the part of Caroline Patschen in Over Night in Chicago.

CUES.

Boris Thomashefsky, actor and manager of the People's Theatre, presented Rudolph Schildkraut and Celia Feinman Adler, daughter of Jacob P. Adler and Diana Feinman, in a new play from the pen of E. Libin, called The Mind Reader, last Friday evening.

A. H. Woods has acquired the American rights of the new Viennese operetta, A Modern Eve.

Helen Lowell is to star in The Rejuvenation of Aunt Mary, opening in Albany, Nov. 6.

Thomas W. Ross has closed in An Everyday Man and Jefferson De Angelis in The Ladies' Lion.

William Hawtrey, the English actor who was forced to cancel a few engagements in the Middle West on account of illness, resumed his tour in Dear Old Billy at the Valentine Theatre, Toledo, Oct. 26, and will play his New York engagement as originally booked in December.

A one-act comedy drama entitled The Woman Who Came Back, written by Ben F. Barnett, a local newspaper man, was presented for the first time at Keith's Harlem Opera House Monday night, with Beatrice Morgan in the title-role. Its leading character is a woman who becomes a thief through necessity.

Mr. and Mrs. Harry Lauder, Mr. and Mrs. William Morris, and William Morris, Jr., were received by Governor Dix at the State Capitol last Wednesday.

The Brooklyn *Eagle* has announced its independence of passes to the theatre, except upon first nights of the play. Mr. Schmidt, the dramatic editor of the *Eagle*, continues to develop interesting pages in that paper on the theatre.

LONDON LETTER.

The Love Mills—The Reward—The Honeymoon—Sumurun—Lady Windermere's Fan—New Plays Announced—Revivals—Thomas Hardy—Pietro of Siena.

LONDON, Oct. 22.—The Love Mills was produced on Oct. 3 at the Globe, with a cast consisting of Leslie Stiles, Carlton Brough, A. W. Baskcomb, H. Brinsley Sheridan, Gus Ozley, Rix Curtis, George Barrett, Phillip Tonge, Mary Glynne, Nan Stuart, Marjorie Manners, Violet Gould, Marion Marler, Betty Rutherford. This is a comic opera in three acts, by Frants Fenson and Fernand Wicheler, the English adaptation being done by Leslie Stiles, with additional numbers by Louis Hillier. It cannot be said that The Love Mills is so commendable an effort as Le Mariage de Mlle. Beulemans by the same authors, which pleased the public recently at the same theatre. Les Moulins Qui Chantent, as the musical play is called in the original, takes its name from certain windmills which are reputed to sing when true lovers meet beneath their sails. The plot revolves around a document, written by Claes in a moment of supreme confidence in his wife, giving the bearer permission to make love to the lady. This falls into the hands of various persons who are eager to exercise the authority invested in them, because Lisbeth is an unusually attractive woman. After disposing of a gardener, a sergeant of Hussars, a mayor, a constable, and a French artist, Lisbeth tears up the foolish paper. The music, which is by A. Van Oost, does not entice one very long, although it is pretty enough for ordinary purposes. Leslie Stiles expends a great deal of energy on the role of Claes, the cabaret proprietor, and carried his scenes off with plenty of pleasing vivacity. Mr. Baskcomb and Miss Gould amused the audience with their duet, "Venus and Adonis." Nan Stuart, who was rushed into her role at the last moment, acted well and sang excellently; in the circumstances, nothing further could have been expected from her. Various numbers were enlivened by specialties, such as sabot dancing.

Miss Tittell-Brune appeared on Oct. 2 at the Coronet in a new curtain-raiser to The Woman in the Case. The new play is The Reward, by Edward Ferris and B. P. Matthews, who have dramatised an incident of a Rocky Mountain mining camp. Tom Moonlight, having killed a man in a neighboring State, is protected by his companions from the pursuing sheriff. Later a pretty actress arrives at the settlement under the urgent necessity of going on immediately, and Tom offers to guide her. Touched by the generosity of the miners, she confesses that she is really a detective, sent to lure Tom into an ambush. Of course, she finally marries Tom. Miss Tittell-Brune gave a sympathetic portrayal of the feminine detective, to the manly hero of H. Lawrence Layton. Others in the cast were Harold Richardson, R. Symons, Reginald Maurice, Grahame Herington, and A. Tosse.

The Honeymoon, produced by Vedrenne and Eadie at the Royalty on Oct. 6, proved to be exactly what one would expect of Arnold Bennett—sprightly, whimsical, full of character, more or less purposeful in a dilettante way, criss-crossed with a network of motives, frequently sparkling in dialogue, yet sometimes tedious as well. Cedric Haslam, a young aviator, had become the second husband of Flora Lloyd, formerly in the Kaffir Circus, when his mother, Mrs. Reach Haslam, a popular novelist, bore down upon them with the information that the ceremony had been performed by Mr. Frampington, who was no clergyman at all, but only the son and brother of clergymen. Meanwhile, the couple had come to their first difference of opinion, because Cedric wished to continue his aviation proclivities in his honeymoon. Then there is a great deal of incidental action, involving an accident to Cedric's companion aviator, which necessitated postponing his own flight, the difficulty of Mr. Frampington's finding a police station, where he can give himself up to law, and Cedric's renewed courtship of Flora. It all ends with another wedding ceremony impending. In the leading roles, Marie Tempest and W. Grahame Browne played with spirit, evidently fully appreciating the comic value of their lines. Others in the cast were Kate Serjeantson, Dion Boucicault, Basil Hallam, Berte Thomas, Dennis Eadie, Cecil Rose, and Horton Cooper, all of whom are capable actors. The performance was received kindly, but not enthusiastically.

On Oct. 5, Sumurun was revived at the Savoy with this cast of principals: Herren Klein, Rothauser, Lotz, Hötzel, Hersfeld, Tiedemann, Karchow, Matray, Louis, and Fräulein Von Derp, Von Bulow, and Muller. The entire Reinhardt production is now given with as great success as attended the shorter condensation of the wordless drama. The new members of the cast play with quite as much spirit as their predecessors, the tragic finale being the culmination of a skillfully managed preparation. Lighter scenes have been amplified, usually with good results.

Lady Windermere's Fan followed The Ogre at the St. James's on Oct. 14 with this cast: Dawson Milward, Norman Trevor, Eric Lewis, Ernest Thesiger, Owen Nares, T. N. Wegueiin, G. Trevor Roller, Lilian Braithwaite, Mrs. G. Kemmis, Nella Powys, Margaret Chute, Elisabeth Cheeney, Dorothy Fane, Ernita Lascelles, and Marion Terry. The success of the Wilde comedies whenever they are revived is a testimonial to their eternal youth. Apparently they are going to enter literary history somewhere in the reign of Sheridan. Many of the cast were in the original production. Mrs. Erlynne has never been played by anybody, except Marion Terry, in England.

On account of a dearth of grown-up material, Charles Hawtrey has resorted for his next venture to a children's fairy play, Where the Rainbow Ends, by Clifford Mills and John Ramsey. Arthur Bourchier has acquired Dragon's Blood, a rustic comedy by Mrs. Leon M. Lion, who wrote the successful Wives of the Widow. The Career of Nablotsky has been rewritten for Madame Yavorska, otherwise known as Princess Bariatinsky, and she will use it, now entitled The Great Young Man.

Charles Frohman revived What Every Woman Knows at the Duke of York's on Oct. 21. Cyril Maude, Hallard played the part of John Shand which Gerald du Maurier originated, and Hilda Trevelyan was the heroine, Maggie Wylie. Lady Tree and Norman Forbes again appeared as the Countesse de la Brière and Mr. Venables.

The Three Wayfarers is to be given preliminarily at the Dorchester Corn Exchange, and later brought to London by the Society of Dorset Men. It is a new play by Thomas Hardy, based on the "Wessex Tales." The opening date is Oct. 16.

Austin Strong, author of Rip Van Winkle and The Toymaker of Nuremberg, has written a play called The Spider's Web, which will first be produced in America. Le Danseur Inconnu, written by Tristan Bernard and translated by John N. Raphael, follows The Great Name at the Prince of Wales's. Shortly after Christmas Charles Frohman will produce The Pink Lady at the Globe. It is the American success, by C. M. S. McClellan.

The Drama Society presented Pietro of Siena on Oct. 10 at a matinee at the Studio. This is the new drama by Stephen Phillips. In the cast were Rathmell Wilson, Charles King, William Fasan, W. Townley Searle, E. Stuart Vinden, W. Midgley Russell, Alexander Irth, Oliver Johnson, Eric Adeney, Winefride Borrow, Muriel Hutchinson, and Gwladys Jones.

THOMAS HARDY

Vedrenne and Eadie have announced four new plays which they have recently secured for production: Milestones by Arnold Bennett and Edward Knoblauch, The Pigeon by John Galsworthy, and The New Sin by B. Macdonald Hastings, and an unnamed play by Netta Syrett.

After the run of Rip van Winkle at the Playhouse, Cyril Maude will appear in Dad, with Alexandra Carlysle, J. D. Beveridge, and Kenneth Douglas. The original French version, called Papa, by Armand de Caillavet and Robert de Flers, was adapted by Captain John Kendall for English use.

Katherine Kaelred has sailed for New York, to appear in a new play.

JASPER.

TOLSTOY PLAY TO BE SEEN.

The keen interest has been evinced in St. Petersburg in the coming production at Moscow of the late Count Tolstoy's posthumous play, The Living Corpse. The booking is already unprecedentedly heavy. After a short run at Moscow, the whole production will tour the chief provincial theatres, the proceeds going toward the fund for the purchase of the Yesnaya Polyana estate. Productions of the play are under way at the Hofburg Theatre, Vienna, and for Berlin. The New York *Call* is publishing a translation of the play.

A GREAT NEWSPAPER.

The Brooklyn *Eagle* celebrated its seventieth birthday last Thursday, and its employees and friends crowded the Academy of Music in that city, with unnumbered friends "not present," of course, in the course of the commemoration. Dr. St. Clair McKelway, fecund of ideas and magical in his command of the machinery of expression, delivered a characteristic address. The *Eagle* is the greatest local newspaper on the continent, as it always has been, while in no wise lacking as a journal of universal scope.

CHARLES FROHMAN MUCH IMPROVED.

According to a statement made by his brother, Daniel Frohman, Charles Frohman sufficiently recovered his health to be about his usual work in the city within a few days.

NEW ELKS HOME DEDICATED.

The $1,500,000 home in Forty-third Street of the New York Lodge No. 1, B. P. O. Elks, was dedicated with a public ceremony on Saturday at three o'clock. The Elks were founded by a now obscure three or four actors in New York some forty years ago. Their followers included Tony Pastor, William Lloyd Bowron, Ephraim Horn, Eddie Eddie, Neise Seymour, Hy P. O'Neill, J. K. Emmett, Frank Kerns, and James W. Lingard, who did the actual organising of the order as it exists to-day. Although its beginnings were made by theatrical people, they by no means predominate in it to-day.

It was expected that Governor Dix would be present and also Mayor Gaynor, but neither of them was able to be there. The lodge chamber is on the third floor, and a finer room for its purposes of public entertainment or secret exercises cannot be found in the city. Hon. Past Grand Exalted Ruler Joseph Fanning, of Indianapolis, conducted the general exercises, which consisted of the calling to order by Thomas F. Brogan, prayer by Acting Grand Chaplain H. I. Reaney, and brief addresses by Past Exalted Rulers of the New York lodge. A ritualistic service followed, conducted by Esteemed Leading Knight Joseph Vanderbank and District Deputy Grand Exalted Ruler of New York, Southeast, Philip Parker. An address was made by Senior Past Exalted Ruler Arthur C. Moreland.

The new building is twelve stories, with restaurant, sleeping rooms and other appurtenances of a perfectly equipped club house. More than five thousand people witnessed the dedication.

WHY WALKER REBELLED.

A new act, Why Walker Rebelled, by Milton Nobles, a sequel to Why Walker Reformed, by the same author, was presented at Keith's Union Square Theatre on the afternoon of Oct. 27. It proved to be one of the most amusing vaudeville offerings seen for a long time, and its reception by the audience was so warm that Mr. Nobles must have had justified feelings of pride. The household arrangements at the Walker home are topsy-turveyed, Tom doing the work usually allotted to the other side of the family and his wife fulfilling the political aspirations. She has become addicted to a woman's club called the Subconscious Developers, and therein lay Walker's cause for rebellion. When his wife had left he unearthed a convivial flask from the piano and was planning a little merry-making, when his wife came back for something she had forgotten, and to conceal his companion he backed away from his wife and emptied it into the teapot on the centre table. Later on the meeting of the Developers turned out riotously, and Mrs. Walker returned with the hat and cane of the club president, who was a suffragette. She partook freely of the tea, and when Tom came in there were complications which terminated in the setting to rights of the irregularities of the home. Mr. Nobles and his wife, Dolly Nobles, acted the comedietta with rare naturalness and every point scored a laugh.

MOLLY PEARSON AT THE CENTURY CLUB.

Molly Pearson, who plays the title-role in Bunty Pulls the Strings, addressed the Century Club last Friday at the Hotel Astor. She spoke of the nervousness which the players felt as to their reception in America. In discussing stage personality, she said: "In the company of Scotch players of which I have the honor to be a member, there are no stars. We rely entirely on the individuality each of us possesses. On this account each performance of Bunty Pulls the Strings becomes a composite endeavor, exceptionally untheatrical, wholly artistic in purpose." Margaret Nybloc, who originated the part of Teenie in the production of Bunty in London, read a scene from J. J. Bell's successful Scotch comedy, Oh, Christina, and recited Burns's poem "For a' That and a' That."

THE WIFE HUNTERS.

The Wife Hunters, Lew Fields' new musical production, had its premiere in Albany, Oct. 26, at Harmanus Bleecker Hall, and was favorably received by a large audience. The English pony ballet was much in evidence and their work received well deserved applause. Fanchon Thompson was unable to appear, owing to illness; she was replaced at short notice by Hazel Kirke, who has a pleasing voice and a charming personality. Emma Carus has been provided with a congenial role. Others in the large company were Louis Simon, George A. Schiller, John Park, Joseph Radcliffe, Louis Merkle, Dorothy Brenner, Lillian Lee, Gladys Moore and Frances Alain.

MADAME MARS AT GARDEN.

The Shuberts announce that Madame Mella Mars, a French diseuese and singer of chansons, will begin an indefinite engagement at the Winter Garden on Dec. 4. Madame Mars will appear with her husband, Bela Laszky, an Hungarian composer of operettas, who writes music for her songs and accompanies her on the piano. Madame Mars has just finished a long engagement at the London Hippodrome.

DISAPPOINTED THE CHILDREN.

The number of cases of diphtheria reported to the Board of Health in Indianapolis, Ind., necessitated an order from that body, prohibiting the attendance of children at all places of public amusement during the week of Oct. 20-27.

REFLECTIONS

White, N. Y.

HELEN CHIEFFO

Helen Chieffo, the child artist, whose portrait appears above, is but nine years old, and for four years has been before the public in some of the most successful productions put on by Liebler and Company and Sam and Lee Shubert. Helen is also a great favorite on the Poli Circuit, where she has appeared several times, and her work in Alias Jimmy Valentine is considered one of the best pieces of child acting recently seen on the stage. With careful handling Helen seems assured of a great future.

Fritz Williams, last seen here in What the Doctor Ordered, has returned to musical comedy. He joined the cast of The Three Romeos, the new Fellner and Dreyfus piece, at the Academy of Music in Baltimore last week in the role of Jack Willoughby.

The visit to America for a concert tour of the young English violinists, Miss Beatrice Horsbrugh, late in the Fall of 1912, is announced by Robert Grau.

Francis Wilson has sent word to Charles Frohman that he has completed and placed in rehearsal his new comedy, The Spiritualist, the scenario of which was accepted by Mr. Frohman last Spring. Mr. Wilson is now on tour in the third season of his own comedy, The Bachelor's Baby. The Spiritualist will be performed out of town on Nov. 30, and will come to New York later in the year.

Fanny McIntyre Graham is at the Woman's Hospital, 109th Street and Amsterdam Avenue, recovering from a serious operation.

The firm of G. W. Dillingham and Co. yesterday closed a contract with George Broadhurst and William A. Brady for the publishing rights of a novelized version of Bought and Paid For, now running successfully at the Playhouse. The book version of the play is to be made by Arthur Hornblow, editor of the *Theatre Magazine*, who will begin the work at once, and the publication will be pushed to completion as rapidly as possible.

All those left of the First Pony Ballet, Misses Ada Robertson, Eva Marlowe, Dorothy Marlowe, Louise Hawman, Sepple McNeil, and Nellie Wilkie, are now seen in The Wife Hunters at the Herald Square.

Ada Lewis, who has been impersonating one of the principal roles in The Folies Bergere company on the road, left that company on Saturday night and will sail for London, where she will join The Pink Lady company.

Vice-President Sherman, his wife and four guests, witnessed a performance of The Garden of Allah at the Century Theatre last week.

The Case of Becky, the new play in which David Belasco will present Frances Starr, received its copyright performance in London last Friday. Miss Starr opened her season in the new Edward Locke play at the New National Theatre in Washington last night.

Werba and Luescher have announced that they had terminated their contract with Bayes and Norworth. Further particulars will be given later. In the meantime they have arranged to continue Little Miss Fix-It for the balance of the season with Eva Tanguay in the stellar role.

Frank Herbert, of the Madame X company, had a purse containing $42 and a handsome miniature of his mother stolen from his dressing room during a performance in Reading, Pa.

Frederick J. Smith, dramatic editor of the Binghamton, N. Y., *Republican*, was a visitor in New York last week.

J. B. Swafford, manager of the theatre at Findlay, O., and owner of a circus; Smith Turner, manager of a company playing Three Twins; H. H. Levy, manager of The Chorus Lady, and Basil McHenry, manager of The Crusaders pictures, were all boys together. They met at Findlay last week and lived their youth over again.

Homer B. Day is ahead of Thomas Dixon's The Traitor in the South.

George Beban will resume his starring tour under the management of Klaw and Erlanger as soon as a suitable play is found for him.

Francis Wilson will go to the Grand Opera House the week of Nov. 20 to give his final performances in The Bachelor's Baby.

"Doc" Bacon is principal comedian with the Hi Henry Minstrels.

In his new volume, "Vagabond Journeys," published by the Neale Company, New York, Percival Pollard treats of the open-air theatres of Europe, on the art of certain dancers, on the theatrical enterprises of Max Reinhardt, and other matters of amusement interest.

A dramatization of Jane Austen's "Pride and Prejudice," by Edgar Norton, will be given on the afternoon and evening of Dec. 8 at the Plaza, in aid of the Union Settlement. The parts will be taken by society amateurs.

Claxton Wilstach, who for years has been manager for Sothern and Marlowe, has purchased a plot of ground at Laureiton, opposite the tennis grounds, 100 x 100, and is building a $10,000 stucco dwelling.

Jane Stuart, leading woman with the Gus A. Forbes Stock company, of Duluth, Minn., was married Sept. 23 to H. F. Gautheir, of New York city. Mr. and Mrs. Gautheir are spending their honeymoon motoring through New England.

The performance of The Garden of Allah at the Century Theatre is given now in less than three hours. Not a line of dialogue has been eliminated, but the large stage crew has gained celerity in scene shifting.

Helen Hilton, playing under her own name, Helen Van Hoose, who was leading woman with Frederick Warde last season, is now with the Coburn Players.

Manager Keegan, of Montreal, is organising a theatrical club, to be located at 331 Bleury Street in that city.

A performance of Uncle Sam was given at the Liberty Theatre Sunday evening for the benefit of John Drew and the other members of the Drew-Barrymore family now in the city.

On Oct. 17, at Copiague, L. I., a son was born to Mr. and Mrs. Harry Tyler (Gladys Crolius).

Articles of incorporation were filed recently with the Secretary of State of Indiana, for a new concern to be called Halton Powell, Inc. The new company has taken over all the holdings of Halton Powell and will operate the permanent stock organization now playing at the Colonial Theatre, Indianapolis, as well as Mr. Powell's repertoire attraction. The incorporators are Harry C. Overton, Kenneth K. Stokes and James C. Curtis.

Elisabeth Kingston has organized a company of juveniles, known as the Elisabeth Kingston Entertainers, who play at benefits for churches and societies on Long Island.

Maude Lillian Berri was granted a final decree of divorce in San Francisco Oct. 17 from her husband, Frank Moulan.

Cathrine Countiss is proving so successful in The White Sister that she has been transferred to the Lyceum, Pittsburgh—one of Stair and Havlin's largest and finest theatres—as the Thanksgiving week attraction.

Supreme Court Justice Pendleton has denied an application by Lee Shubert to vacate an order for his examination before trial in a suit brought by Kitty Gordon, the actress, for $2,700 because she was prevented from completing a Winter Garden engagement for ten weeks at $1,000 a week.

George C. Tyler of Liebler and Company, was so pleased with the hard work and zeal of the stage crew at the dress rehearsals of The Garden of Allah and the first performance that he went on the stage between acts Saturday afternoon and presented $1,000, to be divided equally among the 110 stage hands.

Jack Norworth, co-star of Little Miss Fix-It at the Century Theatre, left St. Louis last week to join his wife, Nora Bayes, in Chicago.

Mrs. Cornelia La Verd, mother of Lillian and Belle La Verd, died on Sept. 12 at the Presbyterian Hospital, this city, after a short illness.

Justice McCall has directed that the reference in the complaint of Andy Amann and Francis Hartley, a vaudeville team, to the United Booking Offices of America, in a damage suit for $30,000, as a monopoly be stricken from the complaint as irrelevant and redundant.

Jeanne Nuola has returned from Europe, and opened in Easton, Pa., on Oct. 30. Forty artists accompany the celebrated prima donna, who has written an Italian operetta entitled Carmela, based on the folk lore of Italy. In this production she will present Misses. Domina Marini and Marcel Bronski, from the Imperial Opera House, Moscow, and a corps de ballet.

The Victoria Four Quartet, composed of Reals, Storm, McSorley and Billsbury, of Shea's Theatre in Toronto, made a most favorable impression at a banquet, which took place during a convention of the Canadian Manufacturers, at the King George Hotel in that city recently.

No Extradition is the title of the play made by Joseph Medill Patterson and Hugh Ford from the late O. Henry's two novels, "The World and the Door" and "Cabbages and Kings."

Eugene Shakespeare, with Margaret Anglin last year in The Awakening of Helena Ritchie, is a member of Holbrook Blinn's company in The Boss.

Josephine Robinson Haywood, with The Nigger company last season, is going to take a dip into vaudeville, having signed for a strong character role in The Wrong Mrs. Appleton. Helen Carlyle will also be in the same sketch.

Fred V. Greene, *Jr.*, has running in *The Argosy*, a theatrical story entitled "Her Own Angel."

Bangs, N. Y.

LOLA DOWNIN

Lola Downin commenced her career as an extra girl in the Chicago Opera House and followed with two seasons [illegible]. Afterward she played with Vaughn Glaser in a juvenile part, in Cleveland, with G. D. Woodward, as second woman, in Omaha and as leading lady in stock at Paterson. She has since made rapid strides professionally and in point of salary, becoming leading woman at Johnstown, Pa., in stock, and in the Keith Stock at Portland, Me., and the Poli company, Worcester, Mass. She has been engaged by O. D. Woodward at a large salary for a Kansas City engagement, and has just completed arrangements, whereby she is to play the leading part in the Cleveland Theatre. Miss Downin is conceded to be one of the cleverest looking women and is sure to make her mark on Broadway.

Dale Devereaux, *Jr.*, has closed with Shubert's Billy company and joined the Grau Sisters, in a vaudeville act called In Pajama Land, opening on the Webster Time at Fargo, N. D., Oct. 19.

An absolute divorce was granted last July to Olive Fremstad, soprano at the Metropolitan Opera House, from her husband, Edson W. Sutphen.

U. Grant Blackford of the Harlem Opera House, has made arrangements with Granville Forbes Sturgis, the dramatist, whereby he has the privilege of first presentation of Mr. Sturgis's one-act plays for the season.

Clayton White has obtained from George Randolph Chester the dramatic rights of Johnny Gamble, or Five Thousand Dollars an Hour, which is now appearing serially.

Gretchen Wilke is playing Addison Weber's production of The Climax, on tour in the Eastern States with notable success.

For the benefit of the Bide-a-Wee Home, The Drone, a three-act comedy by Douglas J. Wood and Guy R. Bolton, will be presented by prominent players in the Thirty-ninth Street Theatre on Nov. 17.

Geraldine Malone, last season with Havana, is playing the role in The Balkan Princess originated by Vida Whitmore.

Myrtle Vane has retired from the Lorin Theatre Stock, Seattle, Wash., and may star through British Columbia or enter vaudeville.

A second company to present The Kiss Waltz is to be organized by the Shuberts to play on the road west of Chicago.

Annie Hugh Curley has been granted an absolute divorce from Pete Curley of the Curley and Halliday company, by Judge Slusser in the Circut Court in Chicago.

Olive Briscoe, a recent recruit from the legitimate drama to the ranks of vaudeville headliners, is the success achieved by her last season in New York.

L. J. Loring has been transferred from the Madame X company to play Stuff in Everywoman at the Chicago Auditorium.

The engagement is announced of Mrs. Ernest William Cooke and Henry Keble Merritt, of Indianapolis. Mrs. Cooke is known on the stage as Grace Merritt.

Henry D. Morton, who managed the restaurant in the Harris-Lasky experiment with the Folies Bergere, has leased the entire ground floor and basement of the Studebaker Building, Broadway, Seventh Avenue and Forty-eighth Street, for a term of twenty-one years. Here he plans to revive the Folies under its old name, and will continue the old plan, except that the entertainment will be subordinated to the importance of the restaurant.

Martin Beck's W. L. Pangert and Pat. Casey

IN CONSULTATION IN MR. BECK'S PRIVATE OFFICE

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—Frans Molnar's The Devil was successfully played by the Academy of Music Stock company last week. The cast: The Devil, Theodore Friebus; Frans Welstedt, Julian Noa; Josef Krans, John T. Dwyer; Otto, William H. Evarts; Servant, Theodore Johnston; First Gentleman, Jack Bennett; Second Gentleman, John Davies; Meta, Priscilla Knowles; Sophie, Florence Short; Bertha, Angela McCaull; First Lady, Caroline Page; Second Lady, Dorothy Arthur; Third Lady, Vida Talbot; Fourth Lady, Nannie DeVoe. Mr. Friebus did his best work so far in the title-role, while Priscilla Knowles was seen to unusual advantage. Her costumes were noteworthy. The rest of the cast was more than competent. The house, by the way, needs renovating badly, and the draughts of air in the theatre should be eliminated. The entr'acte waits were much longer than necessary. This week, Two Little Vagrants.

ASTOR.—Raymond Hitchcock will open at the Astor Monday night in The Red Widow.

BIJOU.—May Robson opened last night in The Three Lights, at the Bijou. Her company includes Jack Storey, Fay Cusick, Paul Decker, Lotta Blake, Belle Starr, Lenore Phelps, John Rowe, C. C. Gwynne, Eddie Lesman, Eugene Ordway, and George Hall.

DALY'S.—On account of a severe cold which Madame Simone contracted last week, the Saturday performances of The Thief were given up. The Whirlwind has been postponed till Nov. 5.

GARRICK.—George Beban closed Oct. 21 after fourteen performances of The Sign of the Rose. William H. Crane opens Nov. 27 in The Senator Keeps House.

GLOBE.—On Oct. 25, Marguerita Sylva returned to the role of Zoricka in Gypsy Love, singing and acting with fullness of spirit and individuality. Although her voice still shows traces of her illness, and although she spares it wherever possible, Miss Sylva's interpretation is a musical satisfaction, and more than deserved the applause it received. Arthur Albro improved upon his first night work by less exertion, perhaps feeling that the success of the evening depended less on him than it did the evening when Miss Sylva left the cast. Others were much the same as before.

GRAND OPERA HOUSE.—Direct from a successful run at the Hudson Theatre, Frank McIntyre, the original Bob Blake in The Travelling Salesman, began a week's engagement at Cohan and Harris's Grand Opera House on Monday evening under the direction of Henry B. Harris. Mr. McIntyre is supported by Myrtle Tannehill, Regan Houghston, Eva McDonald, Orlando Daly, Katherine Stewart, John Cumberland, Walter Craven, Helen Bond, and Olaf Vido.

HERALD SQUARE.—The first performance of The Wife Hunters, announced for Monday, was postponed until Thursday night, Nov. 2. Fanchon Thompson, who had been engaged for the prima donna role, will be replaced by Edith Decker, who will sing the part of Juanita. Another change in the cast is that Arthur Conrad will take the place of Frederic Bentley. The play will be reviewed in THE MIRROR next week.

HUDSON.—Helen Ware opens to-night in The Price. Miss Ware's company includes Harrison Hunter, Jessie Ralph, Margaret McWade, Warner Oland, George W. Barnum, Gertrude Dalton, and E. H. Hudson.

LIBERTY.—Julian Eltinge played fifty-seven times in The Fascinating Widow, which closed Saturday.

MANHATTAN OPERA HOUSE.—The cast last week for Madame X, supporting Adeline Dunlap in the title-role, was: Rose, Helen Courtney; Dr. Chesnel, E. D. Guise; Louis Floriot, Byron Douglas; Noel, R. Paton Gibbs; Laroque, Edwin Forsberg; Victor, Harry C. Bradley; Perisard, Charles Stanley; Merival, Maurice Drew; Marie, Caroline Leonard; Raymond Floriot, Harry Mainhall; Helen, Helene Luttrell; Clerk of the Court, Frank Herbert; President of the Court, Milton Jennings; Valmorin, Herbert Ashton; An Usher, Edward Sorg; Fontaine, Robert M. Fair; Foreman of the Jury, A. Kirchner. The Aborn English Grand Opera company moved their mammoth spectacular production of The Bohemian Girl to the Manhattan Opera House, where this revival with its big cast of singers, gypsies, trained horses, acrobats, animals, ballets, etc., has for the first time since leaving the Boston Opera House ample stage room to properly present this French version of the opera.

METROPOLIS.—The cast for In a Bishop's Carriage, played last week by the Cecil Spooner Stock company, was: William Latimer, Rowden Hall; Tom Dorgan, Hal Clarendon; Edward Ramsay, Howard Lang; Harry Van Ness, Philip Leigh; Bishop Van Wagoman, Darrell Vinton; Frederick Obermuller, James J. Flanagan; Forbes, L. J. Fuller; Burnett, Harry Fisher; Detective Burke, L. J. Fuller; Sergeant Finley, William Dale; Jackson, James Moore; Officer Moriarty, Albert Gardner; Mrs. Mary Latimer, Gertrude Maitland; Mag. Monahan, Bianca Scott; Mrs. Edward Ramsay, Retta Villers; Nellie Ramsay, Violet Holliday; Miss Wallace, Vera Prennall; Miss Lane, Loretta King; Gertrude Lancing, Lillian Warren; Nance Olden, Cecil Spooner. This week, The Dairy Farm; next, Paid in Full.

PROSPECT.—Irene Timmins was seen to good advantage last week in the part originated by Mary Mannering in A Man's World. The cast: Frank Ware, Irene Timmins; Lionel Brune, Kathleen Barry; Clara Oaks, Rue Fisher; Kiddie, Eleanor Goodspeed; Malcolm Gaskell, Paul McAllister; Fritz Bahn, Harmon McGregor; Wells Trevor, Edwin B. Bailey; Emile Grimeaux, Lawrence Dunbar. This week, Zasa.

WEST END.—The Bohemian Girl was the opera presented by the Aborn Opera company at the West End last week, and this organization put on a splendid production. Helen Campbell, who played Arline, alternating with Vera Allen, sang her numbers most beautifully and received deserved encores, especially in the second act. The Count Arnheim of Herbert Waterous was dignified and well acted, and his rendition of "The Heart Bowed Down" was exceptionally well done and received a hearty encore. Jane Herbert made a good queen of the gypsies and her singing was well received. Joseph Florian as Devilshoof looked, played and sang the part excellently. The Florenstein of Maurice Lavigne was the only weak part in the cast; this actor's personality is not fitted to the part. Much of the completeness of the entertainment was added to by the fine stage direction and clever and perfect training of the large chorus. The tumbling in the fair scene by Sie Hassan Ben Ali's Arabs was also very good. The other principals were Harold Blake as Thaddeus, Ralph Nicholls as captain of the guards, Katharine Le Brun as Buda, and H. Ben Ali as the messenger. This week, Madame X.

THE STOCK COMPANIES.

Willard Mack has secured The People's Theatre, Chicago, and together with Maude Leone, open an indefinite Stock season Oct. 30. Mr. Young has engaged the following people for The Mack-Leone support: James Rennie, Frederick Allen, Forrest Taylor, Ralph Densmore, J. A. Dyer, James Nelson, Jere Austen, Frank Clifford, Forrest Cummings, Louise Farnum, Helen Aubrey, Ada Daniels, Eleanor Franklyn, and May Randolph. The opening bill is Mr. Mack's own play, God's Country.

Manager Hilliard of the Grand Stock company, now playing in the South, has engaged Grace McLean and Harry Stevens for leading roles; also Berry Conner, Mae Blackburn, Parker Gye, Mae Moranti, Harry Wilmers, Ruth Bilkie, Hazel Hilliard, Willie McOwens and Hazel Mack. H. J. Jeffries is the scenic artist.

Campbell's Metropolitan Stock company, which is playing at Haverstraw, N. Y., includes G. P. Campbell, Jr., Chas. P. Farrington, Ralph M. Flacks, Marion Russell, Richard M. Simeon, Harold Howe, George Byrne, M. E. Hannafy, Alfred Williams, Harriet Willard, Jennie Hackett, Pomroy Owen, Reba Garden, Minna Grad, Blanche Boyers, Augusta Rubin, Minnie Hertz, F. S. Collins, Eddie Allen.

The Baldwin-Melville Stock company has had good business at the Imperial Theatre, St. Louis. Louise Dunbar is the leading woman, Robert Conness the leading man, and others in the company are L. O. Hart, Hugh Gibson, H. F. Meldon, stage director; Harry Fenwich, the heavy man; Henry W. Rowell, Charles Kelmar, Amy Hamlin, Lillian De Lesque, and Mae Beban, ingenues.

Gertrude Shipman has joined the Permanent Players Stock company at the Winnipeg Theatre, Winnipeg, Canada, as leading woman.

Lorraine Keene and associate players opened a season of permanent stock Monday, Oct. 9, at the New Kentucky Theatre, Paducah, Ky., presenting only high-class royalty plays.

Henry Crosby has been engaged by Walter S. Baldwin for the Imperial Theatre Stock company in St. Louis. The Woodward Stock company closed Oct. 14 in Kansas City.

Ruth Gale is leading woman with the Halton Powell Stock company, at the Colonial Theatre, Indianapolis, Ind. Sherman Kelly is juvenile man and stage-manager.

Elmer Buffham is the star of the New Lyceum Stock company in Cincinnati. He had his early training with Milton Nobles. For two years he had his own stock company at South Bend, Ind. His opening performance of The Charity Ball was very creditable.

Robert Hyman and Marie De Trace will be members of the B. F. Keith Stock company at the Olympic Theatre, Cincinnati.

Hans Herbert has joined the City Stock company, Davenport, Ia.

Zyliah Ines Shannon recently made quite a hit at the Crescent Theatre, Brooklyn, playing the part of Mary Jane in Mary Jane's Pa.

Ida Adair, leading woman, and Walter B. Gilbert, comedian, opened in Cincinnati, O., Oct. 30 with the new Keith Stock company, at the Olympic Theatre.

Alexander Leftwich and Florence Davenport have rejoined the Avenue Stock company in Wilmington, Del.

B. F. Elbert of Des Moines, who conducts a stock house of exceptional merit, was in New York last week, engaging a new leading woman. He selected Irene Oshier for the part.

Harry Bulkley, proprietor of the Cleveland Theatre, and who is now building another theatre to be devoted to high-class stock and combination, has engaged Albert Morrison, formerly of the Dusquene Theatre, Pittsburg, as leading man. Lola Downin has been added to Mr. Buckley's cast as leading woman, Mr. Frederick Kirby, formerly with Vaughn Glaser, as heavy. Miss Madeline Delmar as ingenue.

Ira Hardy, who conducts a stock house at Mount Vernon and Yonkers, as well as the old Orpheum Theatre in Cincinnati, O., has recently completed an entirely new company: Wilson Melrose, leading; Walter Dickinson, second man; Robert Adams, juvenile; Burke Clarke, character; Jack Amory, character and comedy; Tom Burrough, character; Jack Barnes, light comedy; Jerome Storm, juvenile; Fred V. Mannatt, stage-manager; Elsie Esmond, leading; Gretchen Sherman, second; Gertrude Bondhill, ingenue; Julia Blanc, Character; George E. Lask, director.

ENGAGEMENTS.

Allen Holuber has been signed to play King Love in Henry W. Savage's Chicago production of Everywoman.

Gordon Harper has been engaged by Harry P. Brown for the light comedy role, and Billie Weston Smith for the part of Courtenay Longacre, in The Man on the Case, by Grace Livingston Furniss, now playing in Texas.

Robert Drouet has been engaged by Frederic Thompson for the leading part of the newspaper reporter in Graft, the new play by William B. Meloney.

Loui B. Stanford has been engaged by Goldwin Patton to play the part of Benny in his sketch entitled, The Night of The Wedding.

In Grant Stuart's English adaptation of Miss Dudelsack there are twenty principal roles in addition to the title part for Miss Glaser. The cast includes Tom Richards, Joseph Herbert, Anna Lichter, David Torrence, Matthew Hanley, Arthur Clough, Jock McKay, Bertha Holly, Irene O'Donnell, Margaret Langdon, Alice Sullivan, Grace Walsh, John Heath, Arthur Fraser, Arthur Hyde, James Miner, Harry Wagner, Briggs French, Joseph McCloskey, and Harry Truly.

Eugene Keith is playing Charley Pye-Props in Walter Hawley's sketch of theatrical life entitled Monday Afternoon.

Edward Harrington Reynolds has been engaged by J. E. Cline to support May Stewart in As You Like It and Ingomar. Mr. Reynolds has also signed as her general business manager.

Oscar Eagle directed the rehearsals of The Strugglers, a new play of Western life. In the cast are Alberta Gallatin, Norma Winslow, Jane Heston, John Dean, L. Rogers Lytton, Mitchell Lewis, Fred R. Stanton, Harison Fowler and W. P. Nunn.

For his presentation of The Great Suggestion Joseph Hart has engaged Earle Brown to play the principal role, which he originated in the Friars' Frolic.

The company appearing this season with Grace La Rue, in her new musical play Betsy, includes Cecil Jarvis Ryan, John Willard, George W. Callahan, W. L. Romaine, Donald Buchanan and Alfred Deery, Juliette Lange, Lavinia Shannon, Myrtle Jersey and Lucie Carter. The book of the play is by H. Kellett Chambers and the music by Alexander Johnstone. The lyrics are by Will B. Johnstone.

Edward Donnelly, recently stage manager for William H. Crane, has been engaged to act in a similar capacity for Mrs. Fiske's new production of The New Marriage.

The Delia Pringle-Van Auker Stock company includes: Delia Pringle and C. K. Van Auker, leads; Fannie Hammond Stanley, characters; Olive McConnell, heavy woman; Virginia Weaver, ingenue; M. F. Hogan, heavy man; B. D. Bard, juvenile; Edwin R. Stanley, characters; H. L. Carlisle, Riley Myers, and Willis Goodman, general business. Miss Pringle opened her third season in the Pinney Theatre, Boise, Idaho, in The Blue Mouse. Edwin R. Stanley is business manager for Miss Pringle and Mr. Van Auker.

Tim Murphy will produce The Poor Rich in Denver the week of Nov. 12. Among those recently added to the cast are Sidney Riggs, George Wellington, Richard Sterling, Aubrey Powell, Adelyn Bushnell, O. J. Griffin, and Frank Halbach. Paul Wilstach, the author of The Poor Rich, will stage his own comedy for Mr. Murphy.

The Silver Threads company includes Anne Hollinger, Mai Wells, Ruth Hayes, Leander Blanden, J. A. Meesen, W. D. Stone, William Reitzel, and Mort Weinsteine.

J. E. Cline has engaged the following for May Stewart's Shakespearean company: Edward Harrington Reynolds, Charles J. Conrad, Frank J. Kenmore, F. W. Shipman, Alfred Hollingsworth, Byron Jameson, Arthur H. Kingston, Leonard Hunt, May Stewart, Mrs. Jane Sylvester, Bunice Galloway, Helen Gabriel. Tour began at Dover, Del., Oct. 12.

Clara Merton is appearing with Anderson and Burt in their new vaudeville act, A Girl from the Clouds.

Henry B. Harris announces the engagement of Rose Coghlan for the part of Lady Merry in Dolly Madison, in which Elsie Ferguson will open her season, Nov. 6, at Rochester. Frederick Perry has been engaged for the role of Aaron Burr in the same play.

Thomas W. Ryley's American production of Peggy opened at the Chestnut Street Opera House, Philadelphia, Oct. 30. After an engagement of three weeks, Peggy will be seen on Broadway. In the cast are Lucy Weston, Rose Murray, Louise Alexander, Alva York, Charles Brown, and by special arrangement with George Edwardes, Farren Soutar and O. E. Lennon.

Carl Hartberg has been re-engaged by Henry B. Harris to play his original part with Elsie Ferguson in The First Lady of the Land.

Riley Chamberlain has replaced Wilton Taylor in the role of the father, Aristede Boutonniere, with Fritzi Scheff in The Duchess at the Lyric.

SOMMERS LAUGHS AT FRIDAY.

The Bucklen Theatre, Elkhart, Ind., which has been remodeled at a cost of $32,000, is to be formally opened Nov. 8 with Joe Weber's production of Alma, Where Do You Live? The interior decorating has been done by Mitchell and Halbach, of Chicago, who have decorated some of the most prominent theatres in the country. The Bucklen Theatre can now boast of seventeen dressing-rooms, seven of which are on the stage floor. The opening on a Friday evening is a little out of the ordinary, but Lessee Harry G. Sommers, of the Knickerbacker Theatre, New York, insists that Friday is his lucky day. His first birthday fell upon a Friday, his twenty-first birthday fell upon a Friday, he came to New York city first upon a Friday, and he signed the lease for the Bucklen Theatre on a Friday, so he decided to open the theatre on the day that is considered so unlucky by a great many people. Local manager Fred S. Timmins is looking forward to the greatest season in Elkhart theatrical history.

THE LITERARY AND DRAMATIC UNION.

The Literary and Dramatic Union gave the opening performance of the season at Lincoln Square Hall on Oct. 28. The feature of the affair was Eleanor Bennett. She was assisted by Madame Rivera, of the Metropolitan Opera House; Madame Delina Peckham, Charles T. Catlin, Parker Burr, and Mrs. Hudson Liston. The performance was under the direction of Mrs. Katharine Carpender Fay, the president, and Irene Ackerman.

AN OMISSION.

The picture of Robert Hichens, published with the interview in THE MIRROR last week, was reproduced from a photograph copyrighted by Marceau. Failure to give credit was unintentional.

CURRENT AMUSEMENTS.

Week ending Nov. 4.

ACADEMY OF MUSIC—Stock co. in Two Little Vagrants—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Edgar Selwyn in The Arab—21 times, plus 4th week—25 to 32 times.
BELASCO—David Warfield in The Return of Peter Grimm—3d week—16 to 23 times.
BIJOU—Commencing Oct. 31—May Robson in The Three Lights—7 times.
BROADWAY—The Never Homes—5th week—29 to 36 times.
BRONX—Vaudeville.
CASINO—The Kiss Waltz—7th week—50 to 57 times.
CENTURY—The Garden of Allah—2d week—11 to 18 times.
COLONIAL—Vaudeville.
COLUMBIA—Bowery Burlesquers.
COMEDY—Bunty Pulls the Strings—4th week—26 to 34 times.
CRITERION—Passers-By—8th week—54 to 61 times.
DALY'S*—Commencing Nov. 3—Madame Simone in The Whirlwind—39 times, plus 3 times.
EMPIRE—John Drew in A Single Man—9th week—65 to 72 times.
FAMILY—Stock co. in Woman Against Woman—12 times.
FULTON—Robert Edeson in The Cave Man—1st week—1 to 8 times.
GAIETY—The Only Son—3d week—17 to 24 times.
GARRICK—Closed Oct. 21.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—6th week—41 to 48 times.
GLOBE—Gaby Lole—3d week—16 to 23 times.
GRAND OPERA HOUSE—Frank McIntyre in Snobs—64 times, plus 5 times.
HARRIS—Rose Stahl in Maggie Pepper—10th week—70 to 77 times.
HERALD SQUARE—Commencing Nov. 2—The Wife Hunters.
HIPPODROME—Around the World—9th week.
HUDSON—Commencing Nov. 1—Helen Ware in The Price.
HUERTIG AND SEAMON'S—Queen of Bohemia.
IRVING PLACE—Viennese Opera co. in Vienna Blood—8th and 9th times; The Dollar Princess—6 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KINEMACOLOR—Coronation Pictures in Colors.
KNICKERBOCKER—Donald Brian in The Siren—10th week—66 to 72 times.
LIBERTY—Thomas A. Wise and John Barrymore in Uncle Sam—1st week—1 to 8 times.
LYCEUM—Billie Burke in The Runaway—4th week—25 to 32 times.
LYRIC—Fritzi Scheff in The Duchess—3d week—16 to 21 times.
MANHATTAN OPERA HOUSE—Aborn Opera co. in The Bohemian Girl—8 times.
MAXINE ELLIOTT'S—Margaret Anglin in Green Stockings—17 times, plus 3d week—17 to 24 times.
METROPOLIS—Cecil Spooner Stock co. in The Dairy Farm—10 times.
MINER'S BOWERY—Miss New York, Jr.
MINER'S BRONX—Moulin Rouge Burlesquers.
MINER'S EIGHTH AVENUE—Kentucky Belles.
MURRAY HILL—Behman Show.
NEW AMSTERDAM—The Pink Lady—34th week—267 to 274 times.
NEW YORK—Kitty Gordon in The Enchantress—3d week—12 to 19 times.
OLYMPIC—Social Maids Burlesquers.
PARK—The Quaker Girl—3d week—9 to 16 times.
PLAYHOUSE—Bought and Paid For—6th week—41 to 48 times.
PROSPECT—Stock co. in Zasa—10 times.
REPUBLIC—The Woman—7th week—49 to 56 times.
THIRTY-NINTH STREET—The Million—2d week—8 to 15 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—7th week—50 to 57 times.
WEBER'S—Closed Oct. 28.
WEST END—Madame X—190 times, plus 9 times.
WINTER GARDEN—Gaby Deslys and Musical Revue—6th week.

* Owing to Madame Simone's illness Daly's was dark for two performances.

A NEW VOLUME BY ROBERT GRAU.

"The Stage in the 20th Century," is the title of the third of Robert Grau's series of volumes of stage history. The newer work will treat on the vast development of the scientific and mechanical phases of stage progress. Mr. Grau has been impressed with the advent of various automatic devices, together with the remarkable achievements of the motion picture, the phonograph and the player-pianos, and his research has uncovered an almost unbelievable encroachment of science and artifice on what for centuries has been the realm of players and singers, who at least seem to realize the situation and are now themselves affiliating with the inventors. The new volume will be the largest in size of the Grau series, consisting of nearly 500 pages of text and more than 300 portraits, and will be issued early in the new year.

ACTORS' CHURCH ALLIANCE NEWS.

The National Council of the Actors' Church Alliance held their first dinner of the season at Colaizzi's on Oct. 25. James Bliss Townsend was the toastmaster. The speakers were Archdeacon Nelson, who came to represent Bishop Greer, the president of the A. C. A., Rabbi Silverman, and Mr. Nash, who played in The Gamblers last year. W. W. Waters, secretary of the White Rats of America, gave a very witty monologue, and William J. Cooke sang two attractive songs. Mr. Cooke is the business- manager of the White Rats. Emil Katzenstein played some delightful selections on the piano. He also is a member of the White Rats. Charles Unckles, the chairman of the Ways and Means Committee, had charge of the dinner. There were letters and telegrams of regret from Bishop Greer, Miss Holland, and Mrs. Spooner.

SOCIALISTIC FEELING SHOWN.

As the Balalaika Orchestra began playing the Russian National Anthem at the concert at the Hippodrome, Sunday night, the native Russians in the gallery gave expression to their resentment in hisses and cries of "Remember Kishineff!" The orchestra continued to the end of the anthem, however, although the uproar did not cease. The audience had just greeted "The Star Spangled Banner" with cheers.

REFLECTIONS.

Wadsworth Harris was one of the guests of honor at the Social given by the New York Central R. R. Y. M. C. A., last Friday evening.

On Oct. 25, in New York, a son was born to Mr. and Mrs. Claude Gillingwater.

Irene Whipple and Robert J. Sherman were married in Albion, N. Y., on Oct. 26.

Frank J. Currier, of The Deep Purple company, was granted a divorce from his wife, Ada Dow Currier, last week by Judge Walker, of the Circuit Court. Mr. Currier was represented by Edward J. Ader.

Louis Maurice has been appointed musical director of the Criterion Theatre, New York.

A loving cup was presented to Tom Waters, of The Pink Lady company, in Toronto last week by friends in the city.

Dollie Davis Webb, who was taken ill with typhoid fever some weeks ago, is convalescing and will shortly be about again.

Flavia Arcaro, now with Valeska Suratt in The Red Rose, has interpolated a musical specialty with imitations in the last act of that play which has become one of the decided hits of the show.

It has been announced that the Metropolitan Opera House will open its season on Nov. 13 with Caruso in Aida.

VAUDEVILLE BILLS OF THE WEEK.

Hammerstein's.—Irene Franklin, White and Stuart, Eddie Leonard, Conroy and Le Maire, Courtenay Sisters, Will Rogers, Five Pierrecoudin, Mack and Williams, Dennis Brothers, Frankie Fondelier.

Fifth Avenue.—Ruth St. Denis, Digby Bell and company, Howard and Howard, Will Rogers, Frosini, James Leonard and company, Emma Francis, Samson and Delilah, Lane and O'Donnell.

Colonial.—Rock and Fulton, the Great Suggestion, Paul Conchas, Fox and Millership Sisters, A. O. Duncan, Waterbury Brothers and Tenny, Will Dillon, Gray and Peters, Meehan's Dogs.

Alhambra.—Hello, Paris; the Son of Solomon, James J. Morton, Kaufman Brothers, Wilfred Clarke and company, Maxim and Bobby, De Fra, the Kemps.

Bronx.—McIntyre and Heath, Maggie Cline, James and Bonnie Thornton, Annie Yeamans, Ward and Curran, Gus Williams, Snyder and Buckley, Fox and Ward, Caron and Herbert.

Orpheum.—Carrie De Mar, Mason, Keeler and company, Murphy and Nichols, Ada Overton Walker, Charlie Case, Edwards, Ryan and Tierney, Asahi Troupe, Musical Avolios, the Dalcros.

Bushwick.—Master Gabriel and company, Valerie Bergere and company, Big City Four, Collins and Hart, Hoey and Lee, McConnell and Simpson, El Cota, Frank Hartley.

AMATEUR NOTES.

The Ridge Dramatic and Literary Society of Brooklyn will present as their first offering of the season Ranson's Folly, on Hallowe'en night. Preparations are also under way for the production of the Chimes of Normandy early in December.

The New Canaan Amateur Players, Brooklyn, will present The Taming of the Shrew at the Academy of Music on Nov. 17, for the benefit of Little Italy, the settlement in South Brooklyn. The patronesses are Mrs. Herbert Lee Pratt, Mrs. William H. Good, Mrs. Herbert Howard, Howard Knox, Mrs. Horatio M. Adams, Mrs. Edwin L. Garvin, Mrs. Lawrence P. Frothingham, Mrs. George S. Frank, Mrs. Henry Joralemon Davenport, Mrs. Frederick L. Cranford.

Mabel Ulrich and Martha Bridges, who were popular in Brooklyn amateur circles last year, will again take active parts with the Clinton dramatic company. The opening offering of this society will be entitled Governor's Band, and will be given at Labor Lyceum in the near future.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Armstrong, Elise, Mary Asquith, Gerry Ames, Pearl Abbott, Alice Alling.

Blandick, Clara, Saidee Berry, Mrs. Geo. Browne, Pauline Bradshaw, Lucille Bartlett, Ella Buckley, Mrs. Geo. Atkinson Booth, Adelia Barker, Anne Bradley, Alice Barton, Marjorie Best, Edna Benn, Margaret Bucklin, Nettie Black, Gertrude Bertholdi.

Clark, Rachel M., Mrs. J. P. Clark, Anna Christofferson, Miss Corlane, Gladys Coleman, Gertrude Carter, Mabel Clark, Catherine Calvert, Cecyl Cummings, Bertha Comlus.

Dexter, E., Eveleen Dunmore, Marie Doran, Madeline Dupont, Iola Downin, Celia Dow, Gladys Dumas, Lelia E. Davis, Magda Dahl, Madeline Delmar, Mrs. Walter Downing, Jess Dayne.

Evans, Esther, S. M. Edwards, Virginia Eames, Hilsley Hope.

Fisher, Sallie, Lole Fuller, Gladys Field, Beth Franklyn, Jane Farrell.

Gilmore, Phyllis, Louise Garrett, Louise Galloway, Rose Glover, Margaret Greene, Mrs. Rogers Gray, Viola P. Gillett, Dora Goldthwaite, Charlott L. Grant.

Hamilton, Jane, Pauline Harice, Rena Haviland, Olive Hare, Eleanor Hicks, Flo Hartley, Florence Holbrook, Mrs. Fred Hayward, Elizabeth Hunt, Mabel Haslett, Lillian Heise, Rita W. Harlan.

Johnson, Brun C., S. B. Jamison.

Kearney, Mrs. James, Mrs. Millie Kingsley, Miss Kurwin, Mrs. Mabel S. Kohler.

Lee, Carrie, Edith Limerick, Claudi Lucas, Irene Lalte, Dorothy Lee, Mae Lyons.

Miller, Jean, Bertie May, Eleanor Merton, La Verga Miller, Grace Merritt, Mrs. N. C. Mann, Agnes Martin, Marie Mayo, Miss Maples, Mrs. Frank McEntee, Mrs. Margaret MacDonald.

Noble, Nelda, Nan Neighton, Mrs. Sanford L. Nelson, Mrs. T. Nieyer.

Oliver, May, Marion Orr.

Perrin, Louis, Blanche Paul, Nellie Powell, Florence Pinckney.

Quinette, Mae.

Rees, Harriett, Mrs. Randolph, Leon Remington, C. Rhoda, K. Raynor.

Sargent, Albertina, Anna Stanley, Salita Solano, H. O. Stephens, Jane Stuart, Maybelle Seamons.

Tate, Beth, Jeanne Towler.

Verner, Rose, Margaret Vincent.

Union, Melville.

Wilson, Leslie, Lucille Watson, Madeline Winthrope, Justine Wayne, Leone Watson, Adele Wentworth, Lydia Wilmore, Hilda Warren, H. Weston, Irene Warfield.

MEN.

Atkinson, W., Wm. C. Andrew.

Blythe, Geo., Royal Byron, Ralph Banks, J. D. Brownell, Jack Bradley, W. T. Bininger, Kirk Brown, Andrew Bellevue, A. J. Buschman, W. Burden, Ed. Boring, L. Bernstein, Chas. Bogel, E. S. Bettleheon, Jos. Booth, A. C. Brown, J. Randall Brown, Jack Bevan.

Clarke, Fred, Wm. Cummins, Herbert J. Carter, Gus Carney, Campbell B. Casad, Walter Campbell, Osborne Clemson, Frank H. Claire, Melville S. Collins, R. Chesnut, Ed. H. Curtis, Harry Castlee, S. H. Cheseldine.

Davis, Wm. A., Chas. Dickson, Frank Dean, Major Danlon, H. W. Davis, Leander De Cordova, James Devine, Paul H. Dacker, C. W. Doherty, Wm. Deery, Gordon Demabe, Morgan Dooling, Ed. Devalds, L. J. Dwyer.

Eaton, Elwyn, Harry Edwards, Edmund W. G. Elmendorf, F. W. Eckhardts.

Frank, Wm., Ed. Foley, Edward Fielding, Clint Ford.

George, George M., Henry A. Gee, Ed. German, Stephen Grattan.

Hulchens, Richmond, Chas. B. Hanford, Kingie Higgins, A. C. Hinckley, Ed. J. Hayes, Sterling Hall, Frank Holbach, Forrest Huff.

Jenkins, Walter, Dexter Jaymes, John Junior, J. Duke Jepsone.

Kent, Norman, Geo. Kimbel, Hugh B. Koch, B. J. Kenyon, Robert Kane.

Lawrence, Walter N., Arthur Lindon, Harry Little, J. Lansbury, John J. Leonard, Geo. Lanning, Robert Lowe, Frank Lyman, Harry Lizzey, Howard Lange, P. Leanon, Donald Leighton, Chas. A. Lindholm, Rollo Lloyd, Jas. Lawson, Chas. Latte.

Morgan, Howard, Chas. P. Mason, Robt. Mellon, Harry Moore, Jas. J. Morrison, W. R. Metcalf, Ralph C. Mather, John R. Mack, Robert Munro, Herbert Marion, John McClaw.

Newcomb, Bobby, Ed. Namby, C. F. C. Neely.

Parker, Lem B., Adolph Phillips, Jack Pendleton, Chas. Prince, Tom Powers, A. C. Pringle, Thos. Phillips, Geo. N. Price, H. Pierce.

Rogers, David, Ed. B. Reese, Wm. Raynore, John L. Ramsey, Paul Rubens, Wm. L. Roberts, L. S. Rude, Eugene Reed, Ralph W. Ensay, Andrew Robson, Geo. Richard.

Stork, Clif, Alfred Swenson, Billy Saxton, Wm. W. Scott, Al. Swanson, Gus Sapley.

Tibbetts, Wm., Thos. Thornton, Edward Towne, Edward Trautman.

Walthall, Henry, Oliver Wood, C. C. White, Clement Wedgewood, A. S. Warner, F. A. Wade, Chas. Wayne.

DATES AHEAD.

(Received too late for classification.)

ALLEN'S MUSICAL COMEDY (W. H. Harder): Erie, Pa., 4, Jamestown, N. Y., 5-11.

BROWN, GILMOR (F. A. Brown): Norton, Kans., 7, Lebanon 8, Concordia 9, Jamestown 10.

CHAUNCEY-KEIFFER (Fred. Chauncey): Clearfield, Pa., Oct. 30-Nov. 4, Vandergrift 6-11.

COMMUTERS, THE (Henry B. Harris): Santa Ana, Cal., 5, San Diego 6, 7, San Bernardino 8, Redlands 9, Riverside 10, Santa Barbara 11.

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CULHANE'S COMEDIANS (No. 1; Will H. Culhane): Dyersburg, Tenn., 6-11.

CULHANE'S COMEDIANS (No. 2; Macklyn Allyn): Mt. Pleasant, Mich., 6-11.

CULHANE'S COMEDIANS (No. 4; Hal Price): Sturgis, Mich., 6-11.

CULHANE'S COMEDIANS (No. 5; Ed. Lilley): New Harmony, Ind., 6-11.

CULHANE'S COMEDIANS (No. 6; Al. Beasley): Ashland, Wis., 6-11.

CULHANE'S COMEDIANS (No. 7; Don J. Dorris): Hamburg, Ark., 6-11.

DOCKSTADER'S MINSTRELS (O. F. Hoke): Bellevilla, Ill., 5, Springfield 6, Peoria 7, Davenport 8, Burlington, Ia., 9, Davenport 10, Cedar Rapids 11, Clinton 12.

GARSIDE STOCK (James L. Garside): Robinson, Ill., 6-11, Piper 12-18.

GEORGIA MINSTRELS (William C. McCabe): Hale, Mo., 6, Carrollton 7, Ethel 8, Hannewell 9, Monroe 10, Paris 11.

GERMAN GENTLEMAN (Wm. Stanford): Ft. Atkinson, Wis., 4, Watertown 5, Beaver Dam 6, New London 7, Oconto 8, Marinette 9, Neenah 10.

HILLMAN'S STOCK (T. P. Hillman): Eaton, Kan., 3-4, Fairbury 6-11.

HILLMAN'S IDEAL (Frank Manning): Barnes, Kan., 3-4, Minneapolis 6-11.

KEYES STOCK (Chester A. Keyes): Uniontown, Pa., Oct. 30-Nov. 4, Connellsville 6-11.

OLE SWANSON (C. S. Primrose): Ravenna, Neb., 7.

OLYMPIC THEATRE STOCK (Walter Woods): Cincinnati, O., Oct. 29—Indefinite.

ROSARY (Rowland and Clifford): Lincoln, Neb., 1, 2, Friend 3, York 4, Hastings 6, Grand Island 7, Gothenburg 8, No. Platte 9, Alliance 10, Ft. Robinson 11.

ROYAL SLAVE (George H. Bubb): Peabody, Kan., 1, Marion 2, Canton 3, Salina 4, Lincoln 6, Solomon 7, Glen Elder 8, Stockton 9, Osborne 10, Downs 11.

ST. CLAIRE, WINIFRED (Earl D. Sipe): Lafayette, Ind., 6-11.

UNDER THE HARVEST MOON (C. S. Primrose): Stuart, Neb., 6.

Births

CONNERS.—On Oct. 12, a daughter, to Mr. and Mrs. L. R. Conners (Mary Sullivan).

Married

BARTON—MITCHELL.—May Barton (Frances Barton Fetter) to Earl K. Mitchell, at Seattle, Wash., on Oct. 16.

CURTIS—BALDWIN.—Blanche Curtis to George Howard Baldwin, in Seattle, Wash., Oct. 8.

GALLAGHER—LEE.—Nina Gallagher to Jess Lee, at Seattle, Wash.

DEWEY — HARGRAVE. — Margaret Dewey to William Hargrave, in Geneva, Ill., on Oct. 14.

DUCRET—GRAYCE.—Theodore A. Ducret and Eleanor Grayce, at Rensselaer, Ind.

HAGAR—WEIL.—Lillian Hagar to Jessie Weil, in Portland, Ore., on Oct. 23.

KERNAN—GALE.—Anna Kernan to Harry Gale, in Winsted, Conn., on Oct. 25.

KELTON — TOWNSEND. — Frank Kelton and Maria Townsend, at Coeur d'Alene, Idaho, on Oct. 11.

KLINE—BENNETT.—Louis B. Kline and Olive M. Bennett, at Houston, Tex., on Oct. 25.

LORRAINE—DUDLEY.—Florence Lorraine to Edgar Dudley, in Fort Worth, Tex., on Oct. 30.

MANNING—KILEY.—William Manning and Lillian Kiley, at Fall River, Mass., on Oct. 7.

MARLIN—PRIMROSE.—Allen Marlin (Allen Brothers) to D. H. Primrose, in Cohoes, N. Y., on Oct. 25.

MINERS—LEWIS.—Dorothy Miners to Henry Lewis, in New York, on Oct. 18.

YOUNG—WALSH.—John Luther Young and Annette Walsh, at Edgewater, N. J., on Oct. 21.

Died

In loving memory of my dearly beloved mother,

MARIE F. BINGHAM,

who passed away Oct. 23, 1906.

"She was tired of all, save loving."

BARBER.—Lucia Gale Barber, in Cedar Rapids, Ia., on Oct. 7.

BELL.—Dr. Joseph Bell, at Milton Bridge, Midlothian, England, on Oct. 4, aged 72.

CLEMMER.—John H. Clemmer, in Spokane, Wash., on Oct. 14, aged 60 years.

CROWLEY.—John F. Crowley, at Roxbury, Mass., on Oct. 12.

GIRAUDET.—Alfred Giraudet, in New York, on Oct. 14, aged 78.

GOODWIN.—Mrs. Susan A. Goodwin, in Linden Heights, Columbus, O., on Oct. 5.

FOX.—Mrs. Martha Temple Fox, at Brooklyn, on Oct. 10.

HASWELL.—Jean Stella Haswell, in London, on Oct. 7.

HUDSON.—Mrs. Alfred Hudson, on Oct. 7, at Bayonne, N. J.

KANKA.—Frances Lillian Kanka, on Oct. 15.

KARR.—Harry N. Karr, on Oct. 6, at Boston, Pa., aged 19.

KITTELL.—Emanuel Kittels, in Prague, Bohemia, aged 60.

KITTREDGE.—William Kittredge, in Boston, on Oct. 19.

KRAMER.—Theodore Kramer, in Bristol, Pa., on Oct. 18.

LA VERD.—Mrs. Cornelia La Verd, at Presbyterian Hospital, New York city, Sept. 15.

LLOYD.—Lee Lloyd, in San Francisco, on Oct. 2.

MIGHELS.—Philip Verrill Michels, in Essex, Nev., on Oct. 12, aged 42.

NANKEVILLE.—William E. Nankeville, in Philadelphia, on Oct. 23.

PRUNK.—Mrs. Harriet Augusta Prunk, in Indianapolis, on Oct. 12.

SMILEY.—Robert Irving Smiley, at Ocean Park, L. I., on Oct. 8, aged 100 years.

SOBIESWITSCH.—Madame Helena Sobieviasch, at Monica, on Oct. 2.

STINSON.—Charles Stinson, in Pittsburgh, on Oct. 4.

ST. CLAIR.—Minnie St. Clair, in Washington, D. C., on Oct. 10.

TORRIANI.—Samuel Torriani, in New York, on Oct. 5, aged 84.

WALTON.—Mrs. Jessie B. Walton, at Washington, D. C., on Oct. 12.

WEBER.—Tony Weber, in San Francisco, on Oct. 13.

WEST.—Mollie West, in Bombay, India.

WILLE.—Martin Wille, in New Orleans, on Oct. 1, aged 61.

NEW YORK THEATRES.

EMPIRE Broadway and 40th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15.
CHARLES FROHMAN Manager
Charles Frohman presents
JOHN DREW
In the New Comedy
A SINGLE MAN
By HUBERT HENRY DAVIES, author of "THE MOLLUSC" and "COUSIN KATE."

LYCEUM Broadway and 45th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15.
DANIEL FROHMAN Manager
Charles Frohman presents
Miss BILLIE BURKE
In her new comedy
THE RUNAWAY
By Pierre Weber and Henri de Gorsse.

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CHARLES FROHMAN Presents
DONALD BRIAN
In the Comedy
THE SIREN
By the Authors of "The Dollar Princess."
A Company of 100, including John Sandgreen, Ethel Wright, Pearl Sindelar, Will West, Ralph Herz, E. Hyde Somerset, Florence Holbrook, Hope Sumerville and others.

CRITERION B'way, 44th St. Evs. 8:15 Mats. Wed. & Sat. 2:15
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CHARLES FROHMAN presents
The new Haddon Chambers play,
PASSERS-BY
By the author of "The Tyranny of Tears."
Cast including: Richard Bennett, Ernest Lawford, Julia Bayne, A. G. Andrews, Louise Huntington, Estelle Tellis, Ivy Sterne.

NEW AMSTERDAM THEATRE W. 42d St. Evenings, 8:15. Matinees, Wed. and Sat.
KLAW & ERLANGER Present
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A Musical Comedy from the French of [illegible]. Book and Lyrics by C. M. S. McLellan. Staged by Julian Mitchell and Herbert Gresham. Music by Ivan Caryll.
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LIBERTY 42d St., West of B'way. Evs. 8:15. Mats. Wed. & Sat. 2:15.
[illegible] Manager, Managing
CHARLES DILLINGHAM presents
THOMAS A. WISE and **JOHN BARRYMORE**
in a new farcical comedy
"UNCLE SAM"

HUDSON Theatre, 44th St., nr. B'way Evgs. 8:15. Mats., Wed. & Sat.
Henry B. Harris presents
HELEN WARE
IN
THE PRICE
A new play by George Broadhurst.

HARRIS Theatre, formerly Hackett, 42d St. near B'way. Evgs. 8:20. Mats., Thurs. & Sat.
HENRY B. HARRIS presents
ROSE STAHL
In CHARLES KLEIN'S Latest Comedy Success,
MAGGIE PEPPER

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FRANK McKEE . . Manager
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The Musical Comedy Success,
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CLIFTON CRAWFORD
And a Superior Company
By JAMES T. TANNER.
Lyrics by Adrian Ross and Percy Greenbank
Music by Lionel Monckton.

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Evenings at 8:10. Mats. Wed. and Sat. at 2:10.
HENRY B. HARRIS presents
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in
THE CAVE MAN
A Satirical Farce by Gelett Burgess.

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JOS. M. GAITES presents
KITTY GORDON
in the New Opera Comique,
The Enchantress
Music by Victor Herbert
Book by Fred de Gresac and Harry B. Smith.

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Second play in Mme. Simone's Repertoire
THE WHIRLWIND
By Henri Bernstein

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Margaret Anglin
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MADAME X
ALEXANDRE BISSON'S THRILLING PARISIAN DRAMA WITH AN EXCEPTIONAL CAST.
ORIGINAL SCENIC PRODUCTION
Week Nov. 6 HENRIETTA CROSMAN in The Real Thing
Matinee (Tues., Nov. 7) Election Day

39th STREET THEATRE 39th Street near B'way. Tels. 423 Bryant. Evs. 8:20. Mats. Wed. & Sat. 2:20.
HENRY W. SAVAGE offers
A New Farce
THE MILLION
From the French of MM. Bar and Guillemand
EXTRA MATINEE ELECTION DAY.

AMATEUR NOTES.

The Fort Hamilton Players, an amateur club of Brooklyn, has been disbanded because of the success of its prominent members in securing regular engagements on the stage. Samuel Gadsby of the club signed with Al Woods, and played the part of Fernand in The Thief last season. This year Mr. Godfrey and his wife are playing in The Genee [illegible]. Susan Dowling, late of the club, played last season in Naughty Marietta, and is with the same attraction this season.

The Comedy Club of the University of Washington hopes this season to produce a play of local authorship. Six students of the university are said to be at work upon plays. The club has decided to offer $50 to the author of the best play submitted. Professors Strayer and Scott, Mrs. Jordan and Prof. St. John being the committee to pass upon the work.

The Xaverians, the dramatic society connected with St. Francis Xavier's Church, Brooklyn, resumed activities with the election of these officers for the coming season: President, John J. Hallihan; vice-president, Mario C. Grady; secretary, Louis D. Rutigan; treasurer, John J. McDonald; financial secretary, Walter A. Welch. The following, with the officers, constitute the Board of Governors: Miss E. V. Collins, Miss Lee E. Burns, Miss J. May Dilger, Vincent E. Eltz, Joseph W. Costlin, Thomas F. Dorsey, and Paul A. Kennedy. During the Summer St. Francis Hall, Prospect Street near Sixth Avenue, has been refitted so that now more than ever it is admirably suited as a theatre for amateur productions. No play for fall production has yet been selected, but efforts are being made to obtain the Majestic Theatre. During the season of 1910-1911 the Xaverians played Mrs. Temple's Telegram and The Gentleman from Mississippi to a member in keeping with their earlier productions of Brown of Harvard and Checkmate. This season, in addition to at least two long plays, the society intends to produce several one-act plays, including a holiday revival of The Christmas Carol, an adaptation of which is now being made.

The Mercedes Players was organized in November 1909, and is attached to the Church of Our Lady of Mercy, Schermerhorn Street, Brooklyn. Rev. John Bohan is the moderator. Jeremiah F. Donovan is the coach and is a member and one of the founders of the club. The club has produced four plays: Land Me Five Shillings, a three-act comedy, A Tragedy, a play called The Man Down Stairs, All on Account of Eliza, and has in preparation now for production Nov. 23 at Prospect Hall, a three-act farce entitled It Keeps a Man Busy. The society is a strictly amateur organization and the membership is about 75 young ladies and young gentlemen who enjoy the work. The club rooms are located at 981 State Street, Brooklyn. Mr. Donovan is an expert coach, as these productions show, and his services are in demand by other Brooklyn amateurs.

The Dramatic Club, of Union College, is considering a proposition for the production of a comic opera on a large scale for the coming season. A local theatrical producer is backing the project with a play, by the author of "The Isle of Spice," on comic opera lines. Special scenery will be made for the production. A cast of over thirty is to be selected for the work. As several stars of merit have developed with last year's awakening of this art at the college, no difficulty should be evidenced in filling the leads. H. R. Sawyer, '12, is president of the club and will try to put the dramatic interests on a high level at the college this year.

Professor Easthooper, of the University of Southern California, has outlined the work of the Shakespeare Club for this year. The Land of Heart's Desire, by William Butler Yeats, will be given this semester, followed in the spring by an elaborate production of Midsummer Night's Dream.

NEW YORK THEATRES.

GEO. M. COHAN'S THEATRE, Broadway and 43d St. Evgs., 8:15. Matinees Wednesday and Saturday.
COHAN & HARRIS present
GEO. M. COHAN (himself) in the Speedy Musical Farce,
The Little Millionaire
Book, Lyric and Music by GEO. M. COHAN

REPUBLIC West 42d Street. Evgs., 8:30. Mats., Wed. and Sat., 2:30.
DAVID BELASCO . . . . Manager
DAVID BELASCO presents
A New Comedy Drama, THE WOMAN By William C. de Mille.
With a Cast of Exceptional Merit

BELASCO 44th St., nr. B'way. Evs. 8:30. Mats., Thurs. and Sat. 2:30.
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With Messrs. LAWRENCE-GRANT, J. STRICKLAND KING, HARRY EVANS and BARON PAUL von DISCOUNT.

SAN FRANCISCO.

Seven Days at the Columbia—Jess Harris and Betty Caldwell at the Savoy.

Seven Days at the Columbia proved to be very entertaining, and in competent hands.

The Penalty last night at the Alcazar crowded the house, and the audience was much interested in the evolution of the plot. The play was well and strongly presented by the new people acting in the leads, Harry Mestayer and Eloise Clement, who were especially engaged for the occasion. The regular well balanced Alcazar Stock lent their valuable assistance to make The Penalty a success. Burr McIntosh and the Alcazar Stock will be the next attraction, presenting A Gentleman from Mississippi.

The Savoy had a big house to witness the first performance here of The Flower of the Ranch, with Jess Harris and Betty Caldwell as the stars. The next attraction, commencing matinee 29, will be The Traveling Salesman.

At the Cort, Gertrude Hoffmann and Russian Dancers created quite a stir, and Sam Bernard, who comes next, will also attract in his play entitled He Came from Milwaukee.

The Orpheum has an excellent bill this week, which includes Nat Wills, La Titcomb, and Odiva, the water queen, who is much talked about. And the Empress is likewise giving a fine bill, presenting Rae-Brocks co., Pulgars, Four Venetians, Nibio and Riley, and the Pekin Esquaves.

Eames and De Gogorza, written of daily, have at last come to us, and at the Scottish Rite Hall sang themselves again into favor. Berwick, the pianist, will also be heard, and Graal will come on soon to the Valencia.

Conductor Hadley, who has been engaged for the great Symphony concerts here, has arrived, and says that he will congregate the greatest musical organization in the world.

We are pleased to hear that Maud Fay, who is one of our native daughters and whose brothers and sisters dwell in our midst, won new honors with Carnegie.

Robert Hilliard will favor us soon with A Pool There Was. Jack Stack, the originator of the triple somersault, died last evening, 33, at San Mateo. He was the manager of the San Mateo Athletic Club. He leaves a widow and daughter, eight years of age. He was forty years old.

A. T. BARNETT.

STAGE EVENTS IN CHICAGO

Mrs. Fiske at the Grand Opera House—Some New Plays Do Not Draw and Some Old Plays That Show Popularity—Colburn's Chat.

(*Special to The Mirror.*)

CHICAGO, Oct. 30.—Mrs. Fiske's annual engagement at the Grand Opera House will begin to-night. The advance sale has been extremely large, and her usual fine first-night audience filling the theatre is assured. The engagement of Mrs. Fiske is to be made especially interesting and memorable with the production of three new plays: The New Marriage, with which she is beginning her season; Julia France and The War of Souls. The first is from the pen of a dramatist who has written a number of successful plays, Langdon Mitchell; the author of the second is Gertrude Atherton, the novelist, and Paul Hyacinth Loyson is the author of the last named. The New Marriage is a typical society comedy of the day. Nobody among the stars has a record of good new play discoveries equal to Mrs. Fiske's and confidence in whatever new play she has to offer is complete. Joseph Kilgour, Shelly Hull, Douglas Patterson, Gladys Hanson, Glida Varesi, Elisabeth Fagan, and others are in her Manhattan co.

Emma Trentini and Naughty Marietta succeed Ziegfeld's Follies at the Colonial to-night. Mlle. Trentini assumes several characters in the play, including an organ grinder. Maria Duchene, the contralto; Henry Taylor, Harry Turpin, and Suzanne Leonard Westford, sister of Lillian Russell, are in the co.

The Hen-Pecks follows Speed at the Garrick this week, with Low Fields and a large co. Mr. Fields's banter and the other good things in the big production amused New York for six months at the Broadway.

Mr. Fields's Hanky-Panky, with which he will reopen the American Music Hall, changing it from a vaudeville to a musical comedy theatre, has gained popular interest, and the opening week audiences will undoubtedly be large. There will be no plot worthy of the name, it is announced. A number of specialties will be introduced, and humorous exaggerations of stage characters from Cleopatra to Wallingford.

Rebellion, with Gertrude Elliott, continues the run started at the Grand Opera House, at the Lyric this week. On account of bookings Rebellion will have to leave the Lyric at the end of the week, and it may go to the Cort.

Fred Warde was a guest of honor at a dinner given by the Press Club last Friday night.

After three weeks of Chauncey Olcott, who is beginning at McVicker's this week, Manager Sol Litt will take pleasure in offering one of the plays that have made McVicker's famous, "Way Down East. Baby Mine after "W. D. E.

Manager Morton Singer, of the Princess, was East last week arranging for the opening production at the new theatre in City Hall Square, which is to be opened about Jan. 1.

Seven Days is the new bill at the Olympic this week, following The Fortune Hunter.

Mutt and Jeff, produced recently with popular success at the Grand Opera House, New York, is the interesting opening bill at the Globe, which is again the Globe after being the Angelus, this week.

Langdon Mitchell, author of The New Marriage, which Mrs. Fiske is playing at the Grand Opera House, has come to attend the opening performances.

Philip Bartholomae, author of Over Night, which is still running successfully at the Princess, has written another play which will be produced in Chicago next Spring. William A. Brady and Mr. Bartholomae are in the city.

Harry Askin, after engaging Maud Raymond for the second Louisiana Lou co., has gone east to complete the co.

Kathryn Tyndall has succeeded Alice Leal Pollock in The Concert at the Blackstone. Miss Pollock withdrew on account of illness. She played Mrs. Wharton.

An enlarged orchestra will play Masonet music for the dramatic production of Thais at Powers beginning Nov. 5.

The Dawn of a To-morrow, with Isabelle Lowe as the successor of Misses Robeson and Elliott, is at the Crown this week.

Louis Kelso and Arline Boling are prominent in cast of Mutt and Jeff and Mr. Kelso's number received especial compliments in the New York reviews.

The bills this week: Grand Opera House, Mrs. Fiske; Powers, James K. Hackett in The Grain of Dust; Olympic, Seven Days; Garrick, Low Fields in The Hen-Pecks; Cort, Man of Honor with Edmund Breese; Colonial, Naughty Marietta with Mlle. Trentini; Chicago Opera House, Dustin and William Farnum in Littlest Rebel; La Salle, Louisiana Lou; McVicker's, Chauncey Olcott; Illinois, Rebecca of Sunnybrook Farm; Lyric, Rebellion; Princess, Over Night; Studebaker, Excuse Me; Auditorium, Everywoman; Blackstone, The Concert, with Leo Ditrichstein; Globe, Mutt and Jeff; American Music Hall, Hanky-Panky; Crown, Dawn of a To-morrow; Imperial, Paid in Full; Haymarket, Folly of the Circus; National, Light Eternal; Alhambra, Desperate Chance; Marlowe, The Penalty; College, Nigger; German theatre, Daughter of the Regiment; Bijou, Cowboy and Thief.

Graham Peckett, Charles Hartopp, Campbell Goldsmith, Stanley Bedwell, Florence Dalhanty, Nora Cralgie, Marguerite Cellier, Alice Macde, Marie Blanchard, Hamilton Deane, Richard Hicks are in the English company, which opens the Whitney Opera House this week with Edgar Poole. The play is credited by its managers, H. Armitage and Edward M. Beck, with a run of 1,079 performances in England.

Gertrude Elliott and Frederick Donaghey will address the Drama League meeting Nov. 2 at the Stratford Hotel.

James O'Neill's fabloid, Monte Cristo, at the Majestic last week, brought many to the theatre who got in just in time for that part of the bill. He gave five scenes, prison, open region, chateau interior, and duel in the west. Mr. O'Neill acted impressively with his fine bearing and voice. He was aided by Estelle Lovelle, Mrs. Allan Walker, James O'Neill, Jr., Paul Doucet, George Moore, Herbert Moore, Charles Coburt, Willis Reed, Arthur Perot, and Sidney Forrest.

Will Cressy and Blanch Dayne once more gave The Town Hall To-night with about as much success as ever. George Felix and the Barry Sisters and Julian were other popular Majestic entertainers last week.

Excuse Me seems to have got a good reputation almost instantaneously at the Studebaker. People were turned away the opening night, and by Wednesday the theatre was being filled again matinee and night. The newspapers were kind, and the audiences of fun-seekers well satisfied. The happy-go-lucky farce, all in a Pullman palace car, is aimed at the average American, who is ready to go to the theatre for comedy relief. The aim is sure. Bull's eyes are made frequently in every act. Amy Leslie recalled Mestayer's Fun in a Pullman Palace Car of a generation ago, and made some interesting comparisons, but why indulge in such a dangerous mental pastime? It is inadvisable. If Mestayer's production were running here now and Excuse Me continuing at the Studebaker the advantage would probably be with the farce of to-day. One of the good things about Excuse Me is the co. Willis P. Sweatnam, whose presence undoubtedly adds many to the audiences, is in clover playing the porter, and great as are the expectations of him he satisfies them. Anybody wishing to see the best farce-comedy colored Pullman palace car porter may see him now at the Studebaker. Scott Cooper fills out Ira capitally, and Phil Staats tickles everybody as the love sick fat husband. Charles Meakins, John Findlay, Harry Carter, Wilfred Seagren, Thomas H. Walsh, Ann Murdock, Rita Stanwood, Grace Fisher, Lottie Alter, Isabel Richards, and Vivian Blackburn all contribute commendably to the general cleverness. The staging of the car scenes is ingenious, complete and unusually interesting. The stay of Excuse Me is indefinite. It will probably rest the tired Chicago business man, and catch some of the flowing stream of travelers and commercial tourists for many weeks.

If The Three Lights, May Robson's new play at the Lyric, had been a human being, and the criticisms in the press so many clubs, it would have seen many more than three lights, all of a starry kind. It was whacked. An audience of moderate size Tuesday night enjoyed some of it, and seemed quite willing and eager to surprise itself and find Miss Robson, whom they evidently esteemed, making more witty remarks in further funny scenes. But she was compelled to disappoint them. A sort of father and the boys idea changed to grandma and the boys formed the basis of the comedy. The development of the central notion is not in much better taste than the idea itself. Better twenty weeks of vaudeville than a season of Three Lights for Miss Robson. In the star's co. nobody had much of chance to show ability to act except John Rowe and his Terry the gardener was an excellent character study in many respects. Jack Story, Faye Custck, Paul Decker, Leonore Phelps, Edith Leaman, C. G. Gwynne, Eugene Ordway, Edith Conrad, and Lotta Blake are in the co.

There are instances of men and women, and plays wherein one wishes something might happen to save them, but the new play at the Cort, A Man of Honor, is not such an instance. The writer sets his yarn badly tangled, and has to clip it finally indiscriminately. Somebody whispered that half a dozen endings had been tried in vain. The play simply could not be made to end right. Every would-be dramatist in the country knows what a terrible thing that is. After seeing the play one is forced to think that Eastern reviewers were kind, at least such as the one which appeared in a Chicago paper. The reviews here have been pretty frank about the play, but there has been many a good word for the co., from the star, Edmund Breese, down the list. But Mr. Breese does some loud, hard acting now and then in this play, which lays on the notion of the upright hothead. The wayward son, Hans Roberts, is always rushing emotionally in or out, tearing passions to tatters. His entrances seemed to be almost all in the same frantic manner. Probably so directed. Rose Johnson kept taking his part, the leader's brother, by the neck and forcing it to be good, and Edward H. Robbins, who used to be our most popular local stock leading man, Edward Haas, golfed with some success over the hazards of the lover role, a part apparently somewhat neglected by the author. Fay Wallace contributed some of the most noticeable acting, and the judge's young niece, as she played it, was always a welcome visitor in the scenes. Muriel Starr was most attractive in appearance, playing the judge's daughter, but hardly successful in her unwarranted efforts at emotion, insufficiently caused by the author. The audience Monday night was rather small.

While weak, new plays are being offered downtown at $2, good, strong, old ones are on the boards outside the Loop, out in the neighborhoods, at 25 cents the seat, matinees, and 50 cents the seat, nights. The Light Eternal, fully and gorgeously equipped with scenery, was well played at the Crown last week, and there was not a woman in any downtown theatre who could stand beside Eugenia Blair as the daughter of a Roman emperor and not suffer by the comparison. She was a regal, beautiful woman, and her good acting in the throne scene with her father, a strong, well-played emperor (Charles Lestina) brought what it thoroughly deserved, great applause. George A. Lessey was a stalwart, handsome Maron, and read his lines effectively, and Chester Bough attracted unusual notice in the captain of the guard. Lawrence Williams was a good Senator. A number of others in the large co. were praiseworthy: Carrie Lamprey, John Milton, and William Brokaw. The Light Eternal was a strong bill all week for the Crown.

Three Twins, with half a hundred or more in the co., and apparently all the scenic advantages and stage ornaments of the original production, placed a week of crowded houses to the credit of the Imperial last week. It was a great bargain at 50 cents, and the West Siders were quick to take advantage. Thomas Whiffen was well worth attention, even from a 25-a-seat viewpoint, and the Imperial patrons were delighted with him. Probably Clifton Crawford could not have pleased them better. Marcus Gebrue, in place of Beatty McCoy, captured her observers in the Yama Yama dance, and took a dozen or more encores. The farce comes very all played with proper spontaneity and go, and the numbers all well sung. In the cast also were Marshall Stevens, Harry All, Jane Hazleton, Helen Dubois, Willard Finnegan, Bessie Morris, Harry Collins, and others.

Manager Lyman Glover, of the Majestic, calls the American debut of Ada Reeve, London singer, at the Majestic this week the beginning of an invasion of America by British vaudeville stars. Simone de Beryl, from France, is making her first Chicago appearance on the bill this week. She poses before a white drop for a series of pastels.

One more new theatre, another "neighborhood," to be ready next March, the Victoria, at Belmont and Sheffield avenues, northwest about five miles from the Loop. Frank Gazzolo, one of the owners of the Imperial, and Robert Rizer, who is part owner of the Imperial and the Crown, are the builders, and will be the managers. Traveling attractions, such as those now seen at the Crown, Imperial, and Haymarket, will be played at the Victoria. These need to have one week in Chicago at the Great Northern, but by next Spring they will have five at the "neighborhoods." The investment for the Victoria is placed at $120,000.

On the list at the Imperial for the current season are Satan Sanderson, Let George Do It, Thurston, the magician; Soul Kiss, Driftwood, Mutt and Jeff, and House Next Door.

The Artist and the Model, a new act from the Far West, is being presented in Chicago by Albert Gray and co.

Maud Leone and Willard Mack are to reopen the People's Theatre to-night as a stock theatre with a play called God's Country.

OTIS COLBURN.

BROOKLYN AMUSEMENTS.

Good Work by Leah Winslow, Charles Schofield, Isadore Martin, and Minerva Coverdale.

The Fourth Estate was the offering of the Crescent Stock co. last week. George Aiken was seen to good advantage as Wheeler Brand and Leah Winslow had the trying part of Judith Hartelmy and she handled it with her usual skill. Charles Schofield was excellent as Sylvester Nolan and scored a decided hit. Matilda Deshon as Mrs. Michael Nolan, could scarcely be improved upon. George Thompson, from the original production, signalized himself with great credit as Michael Nolan. Isadore Martin as Phyllis Nolan made most of a small part. This week Just Out of College.

The Resurrection was the bill presented by the Corse Payton Stock co. last week. The role of Maslova was exceptionally well handled by Phyllis Gilmore. This is really the first opportunity she has had to display her emotional ability, since leading the co. and she did not fail to make good. Claude Payton was the Prince Dumitry and gave a pleasing performance. Ethel Milton appeared as Theodosia Natalie and won approval.

The City drew large crowds to Phillips's Lyceum last week, where this play was presented by the Lyceum Stock co. Harold Gilsemont stood out boldly as George Rand, jr., and succeeded in riveting the attention of the audience in his long and trying scenes. Miss Verney played well as Cicely Rand, and also won approval. J. M. Holleck never did any better than in the dope fiend and succeeded in holding the audience spell-bound.

The Gotham Stock co. last week presented Mary Jane's Pa. As Portia Perkins, Miss Mae Desmond had a different role from any she has essayed since she came to Brooklyn, and gave a very satisfactory and convincing performance. Victor Browne appeared as Hiram Perkins. Louise Carter as Lucille Perkins, Evelyn Wynne as Ivy Wilcox and Grace Stanley as Mary Jane, were pleasing in their respective parts. The comedy was well taken care of by James Kyrle MacCurdy in the role of Elmo Watkins. Great credit is due Addison Pitt, the popular stage director for the handsome settings and manner in which the performance was put over.

The Louis Leon Hall Stock co. opened as a second attraction in Brooklyn, Charley's Aunt, and played to large audiences at every performance. Mr. Hall was seen in the role of Lord Fancourt and also in the part of Charley's Aunt. In his impersonation of a woman, Mr. Hall made a hit and caused an unlimited amount of laughter. Minna Phillips was well suited to the part of Kitty Verdon and played it to perfection. John Dillon was seen to good advantage as Charley Wykeham and scored a decided hit. This week Allan Jimmy Valentine, with Helen Oelsen in the cast.

Large audiences assembled at the Majestic Theatre last week to welcome Forbes Robertson in The Passing of the Third Floor Back.

Robert Hilliard returned to Brooklyn at the New Montauk last week with A Pool There Was, and was enthusiastically received. Virginia Pearson appeared as Mrs. Wynnes and enacted the part with a dramatic intensity and emotional fervor that was unsurpassed.

As strong and as gripping as ever The Spendthrift held the stage at the Broadway last week. Thais Magrane appeared as the wife and acquitted herself creditably. The supporting cast was especially strong.

Everywoman closed a two-weeks' stay at the Shubert Theatre last week.

With a programme made up of "Old Timers" who have long been bright stars of the variety stage, the Bushwick Twenty held vast audiences last week and every performance was greeted with a hearty reception.

Minerva Coverdale, a Brooklyn girl, and Harry Pilcer did some clever dancing last week at the Orpheum Theatre, where they appeared in the principal parts in Ned Wayburn's musical skit, Hello Paris.

An exceptionally fine bill was presented at the Grandpalace Theatre last week, headed by Amelia Bingham.

The attractions at the various burlesque houses last week were as follows: Star, Dreamland Burlesque; Gayety, The Social Maids; Casino, Miss New York, Jr.; Empire, Sam Devere co.

Marron and Nelson appeared as an added attraction at the Gotham Theatre, in their old time Two Man Singing act and was instantly liked. Mr. Marron has been before the public in this act for the past seventeen years, and the act goes as strong to-day as ever.

The Brooklyn Daily Eagle celebrated its seventieth anniversary with an entertainment and reception at the Brooklyn Academy of Music, Oct. 26.

Valerie Bergere and co. presented She Wanted Affection, and judging from the reception Miss Bergere received, it was quite evident that she has a great many admirers in Brooklyn. Miss Bergere was seen to good advantage as the distressed wife and she was repeatedly applauded. Others on the programme were the Wanderer Trouge, Frank Finney, Stuart Barnes, The St. Marks Quartette, the Kinematograph, and David Bispham in a recitation of The Raven.

Preparations are well underway for the concert to be given Nov. 12 at the Brooklyn Academy of Music, by the Brooklyn Orpheus Society, under the auspices of St. John's College. The orchestra of the Brooklyn Orpheus Society, which will again assist, has been considerably augmented for this concert. The orchestra is composed of seventy professional musicians under the leadership of T. Ruth Gleason.

David Bispham gave a song recital at the Academy of Music last week and was literally overwhelmed by the large audience of music lovers. Harry B. Gilbert presided at the piano and Woodruff Rogers at the organ.

CHARLES J. RUPPEL.

IN BOSTON THEATRES

Many Attractions Continue Prosperously—A New Society Theatre—The Blue Bird—The Drama League—Annual Election of Managers' Association.

(Special to The Mirror.)

Boston, Oct. 31.—Continued attractions are the rule nearly everywhere in Boston this week, and few seem to dare to dart for the week to make such propositions for a spectacular opening.

Most conspicuous of all the new bills was at the Toremont, where the Irish Players were successful in Fernando Wolf. When the house opened for the season of construction there was considerable talk that this would be the play in which Miss Craig finally a change from the many Irish Players were established. It would have been better had Fernando Wolf been left unproduced, for it is very apparent that none of the members of the company are suited to the work in the plays intended for this house. The play was well produced and the acting of the entire company ordered.

The other new attraction in town this week is at the Castle Square. The Three Romeos, at the Castle Square, opened very well indeed, and promises to continue the large business of the Widow. Fritz Williams has been added to the co., materially strengthening the company. Among the newcomers are Georgia Caine, Edith Foster Olin, Fred Dalton, Paul Lewis, and William Danforth.

Julius Cæsar, restored Shakespeare, by Gilbert E. Hall, is the stock co. at the Castle Square, and the only play of the week was The Night of War. The bill for next week is a musical presentation by Guy Standing and Thomas Jefferson, whom it had an unfortunate break in the middle of last, so that Mr. Standing finished it by himself. Mr. Standing is a comedian of no mean ability, and the bill promises a splendid week, and the latter will no doubt show through his interpretation of the leading roles.

The Secret Set is at the Grand Opera House this week, the vague comedy element being in close contrast with the customary melodramatic piece, and it will be followed by Dante's Inferno.

Another favorite has been received as a great success at the Keith, and large audiences have been the rule at the box office of Keith's Theatre all the first week of Edwards Davis' visit. It is the best time that she has ever had in Keith's comedy, and the humorous monologue, makes the piece one of the most delightful of the season. Miss Davis is the star of the bunch, was all the way from the gallery to the footlights.

Interest during the week closed for one night for the ball room reopened, and the spectacle was given with added effectiveness. A large number of new children have been added just since the age limit barred by the state law, so the juvenile effects are all right.

Madame Sherry came to Boston late in its career, but that was no disadvantage with the attractions, for the piece has been one of the biggest hits of the first week, and it is safe to say that it will prove another Merry Widow. The Aborn-Savoy Grand Opera Co. is a favorite here, and Charles J. Ross, Jack Gardner, and Barbara Murray also are sure to attract.

This is the last week of the preparation of the Boston Opera House at the Majestic, for Charles Dillingham will open the house with the Hippodrome on Monday night, and the preparations are now in the most rapid of the season. The Hippodrome is to be the biggest production ever attempted in Boston, and scenes of the production indicate that the management would be playing at the Boston. The booking has been at the Hollis ever since the production was first made, and it is to the Hollis that she will come, following the engagement of Boston. Some people forget that a few years ago the Hollis added a whole length to the back of its stage, so that now it is one of the most capacious in New England. Miss Adams has never played anywhere else in Boston.

The Drama League has been very busy recently. Last week reports were issued of the membership, outlining the cult and basis of the movement, and Wednesday, Nov. 1, Maeterlinck's Blue Bird, produced by Charles H. (Gumbert), Sherry, and this week Charles H. (Gumbert), professor of Harvard Language at Harvard, is going to lecture on The Blue Bird at the Shubert matinee on the afternoon of 2. Following the talk there will be a demonstration of the way in which the supernatural scenes are got.

The Boston Opera House was again opened last week for three performances of the imperial Russian Ballet, whose work was unprecedented by the Natalska troupe, well remembered for its fortnight here last year with Ruth St. Denis. There was disappointment that Pavlowa and Mordkin, who had been announced, were not present, but the other Russians played with effectiveness and deserved larger patronage.

Elizabeth Arden, who is to be one of the new singers at the opera house this year, has arrived from Europe, and is visiting at the home of her mother in Reading.

There was a particularly local interest in the presentation of Pinafore at the National last week for the leads was May Murray, daughter of J. H. Murray, and Clare Lane, who headed the cast.

Very quietly and unostentatiously a tiny little playhouse has been started on one of the streets near the Charles River Waterfront, and soon the society element will have a chance to see the plays that cannot be given on the regular stages. It is planned to have seats sell for a subscription, and there will be only two or three performances a week. The auditorium will be even smaller than that which Winthrop Ames is to have in his house in New York.

Alice Josie, who was ordered at the Colonial on account of the Three Romeos, will be the next attraction there.

Mrs. Fiske is going to bring both the Russian Symphonic and Symphony Hall for two concerts on Thanksgiving Day.

Wallace Munro was one of the guests at a dinner given by the Scottish Rite Masons in the Masonic Temple last week.

Mr. and Mrs. H. Lockwell passed through Boston last week and stayed over for a few hours. Between Portland and Boston they were the guests of the steamship line which owns the boat. Mr. Lockwell is the general manager of the steamship line, and Mrs. Lockwell is the daughter of Capt. Sam Dearborn, who for many years was the popular commander of the Portland boat.

Among the guests of ex-President Eliot at Harvard this week will be Dr. Henry Van Dyke, who will make a humble bow over the State of Massachusetts this week. Dr. Van Dyke is a descendant of the original Dutch settlers of Massachusetts, and his ancestors were chosen citizens of the State of Massachusetts in the early days of the struggle for liberty.

Harvard, Nov. 11, the grandson of ex-President Eliot, of Harvard, the son of the actress who played Another Part of Her Room for the Boston Stock Company last week, and who also played Another Part of Her Room for the Boston Stock Company last week, and who also played Another Part of Her Room for the Boston Stock Company last week, and who also

AMUSEMENTS THE COUNTRY OVER

TO ADVERTISERS

Advertisers will please note that, owing to Election Day—Tuesday, Nov. 7—the next number of THE MIRROR *will go to press in advance of the usual time. No advertisement for that number can be received later than Saturday noon, Nov. 4.*

TO CORRESPONDENTS

The next number of THE MIRROR *will go to press in advance, owing to the requirements of the holiday—Election Day—Nov. 7. Correspondents, therefore, must forward their letters for that number at least twenty-four hours earlier than usual.*

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon): Fantasma Oct. 9-14; good business and co. The Soul Kiss 16-21; excellent co. and business.—JEFFERSON (R. L. Douglass): The Jolly Bachelors 9, 10; fair co. and business. The Echo 12; good co.; fair business. The Chorus Lady 13-14; good co.; fair business. The Chaperon 18; business and co. fair. U. S. Marine Band 20; S. R. O.; excellent co.

MOBILE.—THEATRE (J. Tannenbaum): Al. G. Field's Minstrels Oct. 17, 18; good, to large business. Madame Sherry 20, 21. Jefferson De Angelis 23.—LYRIC (Gaston Nesbitt): The Jolly Bachelors 13, 14 pleased fair business. U. S. Marine Band 16. The Chaperon 20.

TUSCALOOSA.—AUDITORIUM (John G. Brady): Cupid in College (local) Oct. 16; fair house; very clever performance directed by Miss White. The Chorus Lady 20; fair business. Creatore's Band 28.

ANNISTON.—NOBLE STREET (L. T. Smith): Madame Sherry Oct. 14; Co. E capacity, to medium; well pleased. Millionaire Kid next, to medium; well pleased. Creatore's Band 17. Dante's Inferno 20, 21. Creatore's Band 28.

SELMA.—AGADEMY (Robert Wilby): Al. G. Field Oct. 19; capacity; audience enthusiastic. Chorus Lady 23; moderate business. Creatore and His Band 27.

ARKANSAS.

FORT SMITH.—GRAND (R. B. Hilliard): A Texas Steer Oct. 16-21 to excellent business.—NEW THEATRE (O. A. Lick): The Girl in the Train 16; good performance and house. Bolger-Wright Stock co. 17-21 to fair business. Judy O'Hara 23. Grand Stock co. will fill future dates at the New Theatre.

LITTLE ROCK.—KEMPNER (T. J. Mayere): The Girl in the Train Oct. 17; performance enjoyed by large business. Al. Wilson in A German Prince 18; good performances and business. The Girl from Rector's 21; performance and business good. Judy O'Hara 24, 25.

PINE BLUFF.—ELKS' (M. R. Bloom): Girl in the Train Oct. 18; fine performance; good business. Girl from Rector's 20; poor co.; failing to please. Ashie James 24. Alma Where Do You Live? 1. Nat Goodwin 3. Mutt and Jeff 18. Mrs. Leslie Carter 17.

HOT SPRINGS.—AUDITORIUM (Fred R. Pennel): Al. H. Wilson as Mort in A German Prince Oct. 19 delighted a large audience. Ashie James in Judy O'Hara 25.

CALIFORNIA.

LOS ANGELES.

Alfred Cooper and Frank McCormack at the Mason—James Neill Given Hearty Reception.

The Mason housed The Country Boy Oct. 16-21, with Alfred Cooper quite capitally filling the role of Tom Wilson. Frank McCormack gave a capital impersonation of Fred Merkle, as did also Dean Dorup, who so capitally filled the role of Joe Wotershin. The entire co. was well selected and gave a very creditable production. This old play was originally tried out at the Burbank Theatre some few months ago, with Richard Bennett in the principal role and was produced at a popular price, and this fact probably accounts for the rather poor attendance which greeted the traveling co. During the past week: The Commuters 30-5.

Ross and his band enjoyed a week of decidedly large patronage at the Auditorium, and Mr. Ross and his family have been royally entertained in social circles.

Perts Hartman and his co. are back at the Grand 15-21, having opened in Marcella, and a well selected co. gave a very snappy presentation. Among the prominent members of the co. are Lucile Palmer, Velma Stock, Myrtle Lee, Lucile Palmer, Velma Stock, Myrtle Stanwall, Percy Brenson, Joe Fogarty, Charles Dudley and not to be forgotten, Perts Hartman himself.

The Lyceum opened its doors Oct. 18 to travelers, playing the past week. The last attraction, playing the past week. The Barrier to very good attendance.

Billy Sought the Burbank audiences Oct. 18-21. Billy Stockbridge, made good as the funny man and Charles Rogers gave quite an artistic touch to his role. Nona Bryant was as charming as ever, and also others of the co., such as Grace Travers, Ida Lewis, David Hartford, Carrie Ward Travers, Ida Lewis, David Hartford, Carrie Ward and Florence Oberle, were equally responsible for the clever production.

Max Figman in Mary Jane's Pa, which is one of his greatest successes, is now playing for one of his greatest successes, is now playing for the third time during the past two years, at the Majestic and is a decided drawing card. The Majestic and is a decided drawing card. H. B. Warner in Alias Jimmy Valentine 22-28. A Bachelor's Romance filled the past week at the Majestic with James Neill in the 14-21 at the Majestic with James Neill in the title role. The house has been packed every title role. The house has been packed every principal night and Mr. Neill was given an ovation at night and Mr. Neill was given an ovation at every performance, by his appearance in this every performance, by his appearance in this comedy has brought back and freshened many happy memories of the old time theatregoers of this city, when his associates filled a long engagement at the Burbank about ten years ago. Coming next week The Chorus Lady will be the bill, with Florence Stone in a special engagement to fill the principal role.

Max Figman's plans for the coming season are quite unsettled. He expects to immediately leave for New York, after his special engagement at the Majestic 21. Mr. Figman has in mind several plans which he regards as quite promising and may star in one of them under the direction of John Cort.

Burr McIntosh gave quite a delightful reception at his residence to John Philip Sousa, his wife and daughters. Many of the local professional and society people were invited and the affair was one of more than ordinary moment in local social events.

It is reported that John H. Blackwood is again sick and confined to his home, nothing serious however.

Richard Walter Tully, author of The Bird of Paradise, is reported having the best string of Arabian horses in the country. They are now at the race tracks at Santa Anita, a few miles from the city, where he exhibited them last Thursday to all who wished to see them.

Thomas Phillips, late business manager of the Auditorium Stock Co., has just left for New York, where he intends to secure the production of a new play Reola, of which Mrs. Jennie Chester Gaines and Mr. Phillips are co-authors.

DON. W. CARLTON.

OAKLAND.—MACDONOUGH (F. A. Gelsea): The Spring Maid Oct. 16-21; S. R. O. sign at every performance. Miss Hajos a great hit. The Commuters 22-28.—LIBERTY (H. W. Bishop): Bishop's Players presented Thelma 16-22; capacity. The Deserters 23-29.—ITEMS: The Lambardi Opera co. have closed a twelve weeks' engagement at Idora Park, after having played popular operas to large audiences.—Marjorie Rambeau, Bishop's new leading woman, will make her first appearance at the Liberty Theatre 23 in The Deserters.—Lucille Cavens who has been playing feminine leads at the Liberty, has closed.—Madame Emma Ramos and Emilio de Gogorza will give a concert at the Liberty 27.

SAN JOSE.—VICTORY (F. A. Gleses): H. B. Warner in Alias Jimmy Valentine Oct. 16; great production, to capacity. Lambardi Grand Opera co. 23-28.—THEATRE JOSE (Redmond and Blum): Ed. Redmond co. in The Blue Mouse 16-22 pleased large audiences. The Girl and the Bandit 23-29.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): The Cameos Oct. 12; good performance, to fair business. The Spring Maid 15; S. R. O. Nordics 18. The Girl of the Golden West 24.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger): Bogus Oct. 14 pleased good house. Alias Jimmy Valentine 19. Country Boy 26.

COLORADO.

COLORADO SPRINGS.—GRAND (R. N. Nye): Kyrie Bellew in The Mollusc Oct. 23 to good business. Mr. Bellew great as usual and rest of support very good. Richard Carle in Jumping Jupiter 11-13.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures and vaudeville to large houses Oct. 16-21.

CONNECTICUT

NEW HAVEN.—HYPERION (R. D. Eldridge): Marie Dressler in Tillie's Nightmare Oct. 24, 25; fair business; Miss Dressler made her usual New Haven hit, and was accordingly well received. Over Night 26-28; poor business; good co. Daniel E. Hardy, a New Haven young man, had the role of Percy Darling. His work was gratifying to many friends. One of the greatest musical treats of the season will be the appearance of Geraldine Farrar and Edmond Clement 30; Elm City branch of the Tribune Sunshine Society is responsible for the appearance of these artists; the sale of seats is unusual; Frank La Forge will assist at the piano. Everywoman 31, 1. Little Boy Blue 3, 4.—GRAND OPERA HOUSE (M. T. Yack): H. H. Dudley in Dr. Beans from Boston 24, 25; fine business; Mr. Dudley was as funny as ever and much enjoyed. Eddie Janis in The Slim Princess 31, 1.—POLI'S: Hardeen, the handcuff king, has created a sensation this week; he accepted a challenge from Willie Lewis, a prominent pugilist, to escape from a foreign contrivance designed to imprison the murderous lunatic; the test was exceptionally difficult, but Hardeen succeeded in releasing himself after about twenty minutes. E. J. TODD.

HARTFORD.—PARSONS' (H. C. Parsons): The Bohemian Girl Oct. 16-21, by the Aborn Opera co., to four delighted audiences. Over Night, with its amusing complications and misunderstandings, nicely staged, like all the W. A. Brady productions, received liberal patronage 23, 24. The Challenge had its premiere here 26-28. It is an interesting up-to-date melodrama of life in Arizona, in which the dramatist, Edward Childs Carpenter, has put together excellent material that holds close interest to the finish. All the scenes and climaxes are well wrought out and the characters are ably in such able hands as Guy Bates Post, Francis Carlyle, Charles Chappelle and Maude Gilbert that the strong points are depicted most artistically and with realistic and intelligent interpretation. The attendance was large and appreciative.—Girl of the Golden West, grand opera, 30. The House That Jack Built 31, 1. Belle Janis 2, 3. Mutt and Jeff 6, 7. Blanche Bates 8, 9. Francis Wilson 10, 11.—ITEM: Al Poli's and the Hartford pocket-book continue in response to excellent vaudeville.

A. DUMONT.

BRIDGEPORT.—POLI'S (Edward Spencer, gen. mgr.): Eddie Leonard was never in better form than Oct. 23-28, and Mable Russell contributes real fun also. Five Lucky Maids and a Man shared honors with the Great Howard for second place. Ruth Blanchet's songs and Harry Richards's eccentricities amused. Knapp Brothers' music bore a deep mourning border—something which deservedly. Williams and Warner's freak musical act was really good.—PARK (J. F. Burke): Marie Dressler in Tillie's Nightmare 23. Elsie Janis 27 canceled in favor of Vanity Fair Burlesquers 26, 27, and The Girl of the Golden West (opera) comes 28, followed by The Spendthrift and The Bachelor's Baby.

W. F. HOPKINS.

STAMFORD.—ALHAMBRA (Chas. and Dull): The Lewis J. Cody Stock co. Oct. 23-28, presented Leah Kleschna to good business; entire cast more than adequate. Mr. Cody as Paul was ideally adapted to the part and presented a stage picture that will long be remembered in local theatre history. Miss Duke's Leah places her on a pedestal as the best leading woman ever seen in Stamford. Her work was universally praised. Too much cannot be said in commendation of Wilson Hummel as Raoul. Broadway will be his next address. Eugene Frazier's Kleschna was admirably done, in fact, most clever work by this exceptionally clever actor. Tom Hall as Schram was intensely realistic. Louis Albion and Marie Graytor made their presence felt during their brief occupancy of the stage. The Belle of Richmond 30-4.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): United Vaudeville co. Oct. 19-21; seven high-class acts pleased large audiences. Temptations of a Great City 24; three reels of pictures well received. Girl and the Tramp 25; topheavy house. Alice in Wonderland (Local Woman's Club) 2, 3.

WATERBURY.—POLI'S (Harry Parsons): U. T. C. Oct. 21; good business. Flake O'Hara in Love's Young Dream 24 pleased good audience. The Girl of the Golden West (grand opera) 27. The Speedthrift 30. Elsie Janis 2. Francis Wilson 6. May Irwin 8. Blanche Bates 10. Mande Adams 13.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Girl in the Taxi Oct. 19 to well-filled house; competent cast. Flake O'Hara presented Love's Young Dream 26; very fine production; good house; pleased.

MIDDLETOWN.—MIDDLESEX (Henry Engel): Flake O'Hara presented Love's Young Dream Oct. 27; well pleased. Howe's pictures 31. The Newlyweds 8.

NORWICH.—POLI'S (J. W. Brush): Sky Farm Oct. 23-28; well presented by the stock co., to good-sized houses. The City next.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): Henrietta Crosman in The Real Thing Oct. 19; S. R. O.

WINSTED.—OPERA HOUSE (Harry Gale): The Curtis Vaudeville co. Oct. 25 canceled. The Rosary 8.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Dutcher): Thomas Jefferson in His Own Way Oct. 17, 18 pleased good business. Dandy Dixie Minstrels 19, 20 pleased capacity. Dockstader Jer 21, 22 pleased good business. Chocolate Soldier 23-27. Bert Leigh in The Man on the Box 28. Around the Clock 30, 31. Rosary 1, 2. The Clansman 3. The Waltz Dream 4, 5. Frederick the Great 10, 11. Seven Days 12, 13. Ty Cobb in The Outlaw Widow 16. Madame Sherry 17. Sunnybrook Farm 17, 18. Miss Nobody of Starland 19, 20. Bohemian Girl 21, 22. The Chorus Lady 23, 24. Peck's Bad Boy 27. The Rosary 30.—ITEMS: The Duval will be reopened on 29 as the New Majestic, under the management of J. J. Fryer. Mr. Dutcher, manager of the Duval, is making a number of improvements in his house for the convenience of his patrons.—The Kalem co. has leased the Dennis Mansion, and the O'Kalems will return for the Winter.

ST. AUGUSTINE.—JEFFERSON (Harry P. Davis): Thomas Jefferson in His Own Way Oct. 16; crowded house; excellent performance.

GEORGIA.

ATHENS.—COLONIAL (Arthur J. Palmer): The Millionaire Kid Oct. 18; poor performance; small house. Creatore's band 20; entertainment to fair business. The Gamblers 21; pleased good audience. U. S. Marine Band 23; splendid, to capacity audience. His Own Way Wilde 25. Mande Adams 26. The Clansman 27. May Irwin Mutt and Jeff 28. Around the Clock 2. The Chorus Lady 15.

SAVANNAH.—THEATRE (W. S. Steinbrid): The Chocolate Soldier Oct. 19, 21 pleased large audience. The U. S. Marine Band 20.—LIBERTY: The Millionaire Kid 22-28; good business.—ITEM: The many friends of Manager Rossbind, of the Savannah, are sympathizing with him over the death of his father, which occurred in New Orleans last week.

MILLEDGEVILLE.—GRAND (McCombs and Hines): Rip Van Winkle Oct. 21; splendid; full house. The Man on the Box 23; well pleased, to fair audience. Creatore's Band 25.

MACON.—GRAND (D. G. Phillips): The Gamblers Oct. 19 pleased small audience. Mutt and Jeff 20 to large house. The Chocolate Soldier 23. Creatore's Band 30.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): All star production of Jim the Penman Oct. 16 by Florence Roberts and co.; one of the best ever here; big business. Greatest Girl in Paris 18, 19 pleased good business. Chocolate Soldier 20. Around the Clock 21 pleased good business. Rosary 23. The Clansman 24. The Waltz Dream 25. Frederick the Great 26, 27. Seven Days 28, 29. Ty Cobb in The Outlaw Widow 30. Madame Sherry 31. Sunnybrook Farm 1, 2. Miss Nobody of Starland 3, 4. The Chorus Lady 6, 7. Peck's Bad Boy 8, 9. The Rosary 10.—ITEMS: The Pinney will be reopened on 29 as the New Majestic, under the management of J. J. Fryer. Mr. Dutcher, manager of the Duval, is making a number of improvements in his house for the convenience of his patrons.—The Kalem co. has leased the Dennis Mansion, and the O'Kalems will return for the Winter.

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ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in stock Oct. 23-28 in Under Southern Skies; exceptionally fine; capacity. Mary Jane's Pa 30-4. In Grace Hayward's Lela Creton was seen to the fullest extent the charm of the Southern heroine. Charles Dingle as Burleigh Mayer had the proper dash and chivalrous bearing the part demanded, while the Major Creften of William Webb charmed all by the delineation of the courtly, aristocratic gentleman. Chester Wallace's Steve Dunleavy developed acceptably the boorishness of the character. The lively and sympathetic Pip Hampton received careful attention by Odetta Power. Ambrose Mayer as portrayed by Walter Pomiter was dignified without being stiff. Lew Welsh as the bespectacled Uncle Jackaway, Rose Watson as the oddities Aunt Dinah, Genevieve Griffin as the meddling Finley, and Janet Garnett as the irresponsible Annie Laws were beyond adverse criticism.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Ethel Barrymore in Cousin Kate for the first time Oct. 30; capacity business. William Courtenay in Don 31; fair business; excellent co. The Girl and the Tramp 23; big Monday night crowd. The Hoosier Schoolmaster 24, 25; good; co. pleased. The Cowboy Girl 26. Willie Collier in Take My Advice 30. The Deep Purple 31.

AURORA.—GRAND (Charles Leach, mgr.): The Virginian Oct. 23; two performances; good co., to capacity business. The Red Mill 25; good production, to good business. Bailey and Austin in The Two of Us, World 26. U. T. C. 30. The Fortune Hunter 1. Madame Sherry 2. The Lyman Twins 3.

MATTOON.—MAJESTIC (Joseph Kaufler): Cowboy Girl Oct. 18; fair business. Rose Sydell's London Belles 19; good co. and business. Martin's U. T. C. 16; good co. and business. Florian Bonstine 20; good co. and business. Millionaire Tramp 21; good co.; fair business.

QUINCY.—EMPIRE (W. L. Busby): Merry Mary Oct. 21; fairly good business and satisfaction. Rosalind at Red Gate Hill 22, two large houses; pleased. Henry Woodruff 24. Paid in Full 25. McFadden's Flats 2. The Traveling Salesman 3.

MORRISON.—AUDITORIUM (A. R. Lamb): The County Sheriff Oct. 17; fair co. and business. Eddie Hill 20 canceled. The Orpheum (moving pictures) 21; very good. To large house. U. T. C. 24.

JACKSONVILLE.—GRAND (H. S. Hunt): Bertha Gilkes in Merry Mary Oct. 23; good co.; pleased full house. Manhattan Beach co. 24. The Rosary 26.

PEORIA.—PLUMB OPERA HOUSE (J. E. Williams): Paid in Full Oct. 21; fair; to good business. Mary Jane's Pa 22. Hoosier's Picnic 23.

ELGIN.—GRAND (Probert and Tibbles): Martin's U. T. C. Oct. 21; good business. Fortune Hunter 31.—STAR: Herman Bros. to 23-28; excellent business.

PRINCETON.—APOLLO (E. L. Bolding): The Red Mill Oct. 24 pleased capacity. The Crusader pictures 25. Frank Wheeler 26. Muldoon's Picnic 11.

TAYLORVILLE.—ELKS' (Jerry Sheen): The Red Mill Oct. 11 pleased capacity. The Rosary 26. Paid (local) 28, 29. Merry Mary 31.

BELLEVILLE.—LYRIC (W. J. Gilmore): Al. Wilson in German Prince Oct. 19; good capacity.

CARTON.—GRAND (William Duffield): The Girl and the Tramp Oct. 26; fair co., to good house.

INDIANA.

INDIANAPOLIS.

Edith Wynne Matthison in The Piper at the Shubert—Nazimova at English's.

The production of The Piper with Edith Wynne Matthison in the title role was the Shubert Murat attraction Oct. 16-21, opening to good houses. Nationally element in the cast of note were the children, a Board of Health order prohibiting their attendance at all theatres and places of amusement, owing to an outbreak of diphtheria. Miss Matthison's grace and charm made the play doubly delightful and it met with the appreciation it deserved. Prominent in the excellent supporting co. were William Beaumont, Olive Oliver, Marion Golden, and Hollis Lewis Fulgarth.

The Aborn English Grand Opera co. opened a week's engagement at the Park Oct. 23, presenting for the first time in Indianapolis, Verdi's Il Lanciere. Tom Hall, Florence Wickham and Ethel Clements were the principals. The opera attracted audiences that fair to large and was thoroughly well sung. Leonard Semmler, Josephine Bonn, Edith Helms, Jane Abercrombie, Leslie LeBaron, Louis Kreidler, William Beaumont, Ernest Torti and Philip Fein were favorites, all of whom were heard to advantage. Florence Blanche Ring in The Wall Street Girl 23-28, Pinafore 29, 30, Fatinitza matinee 31, The Pirates of the Third Floor Back 2-11 (week); Nazimova in The Other Mary week of Nov. 12; Mutt and Jeff 19-25; Lew Fields in the capacity house of Arthur Hyman, Fred Tom, Princess Confidence and Alice Johns, who have local engagements of the two married couples, were the principal features of the latter patronage this week, as it was one of the most enjoyable ones seen in this city for some time. The Girl in the Taxi 26-28. The Follies of 1911 30-4.

The Dawn of Tomorrow, which had never been seen here, was the attraction at the Park 16-21 with Isabelle Lowe, the accomplished child actress as Gladys. John Davidson, who was also cast as the Apostle of the Heart of Humanity, was a favorite. Other members of the excellent co. of 1916 were Ethel Hall, Frank Hamilton, part of Peter Oliver, Hall, Frank Hamilton, Miss Brothers, Lesley Bennett, Frank Hamilton, George Barrett, and others, and Manager Lowe's promise that there would be a heavy production to accord the Park 23-28, Hallen Powell stock co. opened Monday, and will be in The Prisoner. After at the Gaiety Burlesque Sun 29-4.

Honor Among Thieves was a novel and well acted sketch that headed a bill above the average at Keith's 23-25.

Ben Greet's Philip Maier entertained at tea afternoon 20 for Edith Wynne Matthison, Olive Oliver and Edna M. Holland of The Piper co., and after the performance that evening, gave a supper at the Claypool for the same guests, with William Hayward of the same co. and Kyle Williams of New York.

A box party was given at the matinee 21 in honor of Jean Davidson of A Dawn of a To-morrow at the Park. Mr. Davidson became well known here when he was a member of the Worst Stock co. the Summer of 1910.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Get-Rich-Quick Wallingford Oct. 17 packed the house; return engagement; gave best of satisfaction. Newman's Travel Talk on Rural England delightfully entertained good sized audience; excellent views were shown. The Top o' th' World 21 to fair house. Rose Janis in The Slim Princess 23 delighted capacity house. William Hawtrey in Dear Old Billy 24, 25; canceled on account of illness. Newman Travel Talk on Ireland 28. The Fortune Hunter 27, 28.——AUDITORIUM (Harry G. Sommers): Quincy Adams Sawyer 16-18 pleased good houses. Maude Adams in Chanticler proved biggest attraction of season to date; house packed. Girl of the Streets 19-21 to fair business. The Boy Detective 22-25. The Hoosier Schoolmaster 26-28.

BERKSHIRE.—ELLIS'S (J. H. S. Ellis): Gay Stock co. Oct. 21 in Texas Ranger pleased capacity. Stock co. 21 in Mrs. Harding's System.——ITEMS: Edward Wynn, last season's favorite, has joined the stock co. as leading man.—The Ellis Theatre has been redecorated and remodeled. New scenery and new asbestos curtain.

GOSHEN.—JEFFERSON (H. G. Sommers): Graustark (return) Oct. 19 to medium business. Quincy Adams Sawyer 18 deservedly poor entertainment. Russell Vaudeville Tours 19, 20; generally pleased good houses. The Fortune Hunter 24. Tenth Vaudeville Tours 27. The Three Girl 28. William Hawtrey in Dear Old Billy 30. Madame Sherry 31.

ANGOLA.—CROXTON (Charles Hiya): Graustark Oct. 16; good co. and business. Baby Mine 20; excellent co., to a good house; well pleased. The Show Girl canceled. Madame Sherry 27. The Cowboy Girl 1. The Squaw Man 7. The Little Homestead 14. Girls 17. Lena Rivers 25.

MUNCIE.—WYSOR GRAND (George Chaille): The Gay Morning Glories 12: fair house and co. Baby Mine 17; good house; fine co. Dear Old Billy 19. On the Border Line Burlesque co. 20; good house and co. The Heiress 24; fine attraction; good house. Girl from the U. S. A. 25.

TERRE HAUTE.—GRAND (T. W. Barhydt): The Dawn of a To-morrow 18 pleased good business. Nesimova in The Other Mary 19. Madame Sherry 21, 22. Pinafore, with all star cast, 24. Hoosier Schoolmaster 27, 28. Prince Angel 29. House Next Door 1. Rosary 2.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry): Tempest and Sunshine failed to appear Oct. 6. Barriers Burned 13: fine co.; good house. Graustark 19; excellent co.; S. R. O. Show Girl 24. Lecture 3. Little Homestead 25.

VINCENNES.—GRAND (W. W. Willis): Merry Mary Oct. 23. Gayside Stock co. 30-4. Next to the Last co. 6. Heart of Chicago 7. Girl in Fall 14. Baby Mine 16. Brewster's Millions 18.

LOGANSPORT.—THEATRE NELSON (C. A. Nelson): Pa's New Wife 14: fair business. The Dawn of a To-morrow 16: good co.; fair business. The Parisian Beauties 18. The Cowboy Girl 21. Graustark 25.

WABASH.—EAGLES' (H. S. Lomas): Get-Rich-Quick Wallingford 18; balanced co. interested; pleased; S. R. O. Dawn of a To-morrow 19 pleased fair house. Baby Mine 19 pleased capacity.

RICHMOND.—GENNETT (O. G. Murray): Baby Mine Oct. 14; good co.; pleased large house. The Neighbor's Wife 16; capable co.; pleased good house; deserved capacity. Girl in the Taxi 23. Little Girl That He Forgot 25.

ANDERSON. — OPERA HOUSE (J. R. Berry): Graustark Oct. 21; good satisfaction. The Neighbor's Wife 23; excellent co.; fair to large. Eva Tanguay in Little Miss Fix-It 27. Cinderella Girl 4. Baby Mine 6.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer): William Hawtrey in Dear Old Billy Oct. 23 canceled on account of illness. Bostonian Orchestra 28. Madame Sherry 30. Squaw Man 6.

LAPORTE.—HALL'S THEATRE (Otton and Crocker): High Flyers, Burlesquers, Oct. 14 played topheavy house. Polly of the Circus 27. Madame Sherry 2.

CONNERSVILLE.—AUDITORIUM (F. S. Zehl): Madame Sherry 7. Baby Mine 9. Quincy Adams Sawyer 16. La Brun Opera co. 23.

NOBLESVILLE.—GRAND (H. G. Gaeth): The Winifred St. Clair co. 9-14. Sporting Parson 9; good co.; capacity house.

IOWA.

DES MOINES.

Frank Bacon Scored Big Hit—Praise for the Stock Company

Although three high-class attractions came to the Berchel Oct. 16-22, the attendance throughout was most satisfactory. The Heart Breakers led off with three performances, including a Sunday afternoon matinee. The Fortune Hunter pleased almost capacity houses for Tuesday and Wednesday nights and Wednesday matinee. The Girl of My Dreams was the attraction on Thursday and Friday.

Frank Bacon as the druggist in The Fortune Hunter scored most heavily. The Girl of My Dreams was particularly of local interest, because Wilbur D. Nesbit is the author. He wrote the advertisements of the Greater Des Moines committee.

Barbara Frietchie was played at the Princess by the Stock co. and despite the heavy business of the Berchel, the pretty little theatre drew well. Special comment on the big matinee business at the Princess was made by Dr. Richard Burton, of the University of Minnesota, who has been delivering a course of lectures on the Drama here. He complimented Des Moines on having such a capable stock co. and such an excellent repertoire of good plays each week. He regretted that Minneapolis, a city three times the size of Des Moines, had failed to support such an institution. He said that this theatre is of inestimable benefit to the students of the drama.

The Haver comes 24, The Virginian 25, and Montgomery and Stone in The Old Town Nov. 1 to the Berchel.

H. E. MARWOOD.

IOWA FALLS.—METROPOLITAN (E. G. Ellsworth): Fatty Fails Oct. 21 to fair business; failed to please. Robert B. O'Connor in The Traveling Salesman 26. La Brun Grand Opera Quartette (college lecture course number) 26. Rosalind at Red Gate 31.——ITEMS: Announcement is made that Russell Potter will be the manager of the new theatre at Fort Dodge. The new house, which will be opened some time next month, will play Klaw and Erlanger attractions. Mr. Potter is a son-in-law of the late William Foster, for many years manager of the Foster Opera House at Des Moines.—Interest is rapid in Iowa in the success attained by John W. Cline in the new Indian play, The Woman, on the Stage (now formerly Mr. Cope's home.—Walker Whiteside is out in a signed article refuting the report that there has been a break between himself and his managers, Liebler and Co., under whom he made such a hit in The Melting Pot. Mr. Whiteside, who is now playing this territory in his old success, The Magic Melody, states that he will later appear in a new play under the Liebler management.—Josephine Worth and Gordon Hamilton, who have been the leading woman and the leading man of the Harvey Stock co. for several seasons, were recently married at What Cheer, Ia.—Few actors in the business ever received finer press comments than Frank Bacon has during the tour of Iowa by the Fortune Hunter co. Mr. Bacon's character work in the old village druggist-lawyer role certainly brought him a fine bunch of bouquets from the press critics.—Frank Winninger, well known in repertoire in the West, is out with a new play called The German Gentleman. Aubrie Rich will be featured.—Clyde Benson, of this county, who made good in The Climax last season, is with the Chicago Everywoman co., playing Bluff. Nestor Lennon, who is recalled for his good work in When We Were Twenty-One, is playing Wealth in the same co.

FRANK R. FOSTER.

FORT DODGE.—MAGIC (Carl Hexler): Vaudeville and pictures 5-7 drew immense business and satisfied. Frank Winninger in A German Gentleman 20. Beryl Truesdale 1. Merry Mary 6. Duckstader's Minstrels 13.——ITEM: One hundred and fifty high school students were guests of Manager Hexler; a special performance was given.

WATERLOO.—THEATRE (A. J. Busby): Truesdale Stock co. Oct. 15-18 pleased fair business. Plays: Mary Jane's Pa, Strongheart, and Three Weeks. The Fortune Hunter 20 pleased big business. Lion and the Mouse 21; fair business. Harvey Dramatic, week 23-28. Montgomery and Stone 31. Top o' th' World 4.

GREENFIELD.—WARREN'S OPERA HOUSE (R. E. Warren): Dr. William Edgar Geil in The Great Wall of China Oct. 5; excellent co.; good business. Mildred 14; good co.; good business. Hans and Niz 19; good co.; fair business.

SPENCER. — GRAND (Franklin Fiest): Two Orphans 12 to very poor house. Cow and the Moon 16; good house. M. G. M. Lecture Course. Evelyn Barrett co., 20. Wight Repertoire co. Nov. 3. Rosalind at the Red Gate 10. Servant in the House 15.

CLINTON.—THEATRE (G. E. Dixon): High Flyers 18 pleased fair house. Lyman Howe 19. Champagne Belles 14, 15. Chocolate Soldier 16; good co. and business. County Sheriff 21. Traveling Salesman 22.

PERRY.—GRAND (A. W. Walton): Georgiana Bedinger's Stock co. closed a good week Sept. 30. The Rosary 2 delighted a good house. Golden Girl 6.

GRINNELL.—COLONIAL (Leon Keimer): Human Hearts 10; good co. and business. Traveling Salesman 12. Heart Breakers 20. Rosalind at the Red Gate 23.

ANAMOSA.—GRAND (Clifford L. Niles): Hello, Bill, Sept. 27; good house. Married Bachelor 6 pleased good house. Champagne Girls 13.

ELDORA.—WISNER OPERA HOUSE (Dr. H. W. Emery): Lion and the Mouse Oct. 19; good co.; S. R. O. Cal Stewart in Politics 24. Rosalind at the Red Gate 30.

OSKALOOSA.—MASONIC (Busby Brothers): Traveling Salesman 11. Lyman Twins 17. Boys-Truesdale co. 9-21. Girl Who Dared 26.

NEWTON.—OPERA HOUSE (A. Lister): Human Hearts Sept. 30; small house. Rosary 6 pleased big business. The Parisian Beauties 6.

KANSAS.

SALINA.—CONVENTION HALL (J. A. Kimball): The Aviator 17. Prince of To-night 20. (tall): The Aviator Oct. 17. Prince of To-night 20 pleased big business. Rosary 2.——OPERA HOUSE (H. D. McAdam): Richards and Pringle pleased S. R. O. Mildred 19 pleased small house. Tyranny of Tears 24.

JUNCTION CITY. — OPERA HOUSE (T. W. Dorn): The Girl of My Dreams Oct. 5; excellent co.; S. R. O. The Aviator 16; fair co.; poor house. Henry Woodruff in The Prince of To-night 21; good house; fair co. The Girl from Sherry's 28.

COLUMBUS.—THEATRE (W. H. McGhie): The Crook 14 pleased good business. T. J. Cannon presents Nell's Darling 20; for benefit of local library.——ITEM: Mrs. L. A. Hicks has gone to Memphis, Tenn., to visit her son, Henry H. Hicks, who is there this week.

FORT SCOTT.—DAVIDSON (Harry G. Parish): Hobson and Leonard's Musical co. 13, 15; fair; light business. The Girl of the Ranch 14; small audience. A Royal Slave 21 pleased light business. Girl in the Train 28. Richard Carle 7. Newlyweds 27.

HUTCHINSON.—HOME (W. A. Lee): The Norwoods 9-13; S. R. O. Two Merry Tramps (matinee and night) 14; good co.; fine business. Tyranny of Tears 18; very good co. and business. The Aviator 21 pleased two good houses.

ATCHISON.—THEATRE (George E. King): The Wizard of Wiseland Oct. 22; fair co. and house. The Chocolate Soldier 27. Cyril Scott in Speed 2. Dante's Inferno 6-8. The Red Rose 9. Sousa's Band 10.

CHANUTE.—HETRICK THEATRE (W. G. Sears): Henry Woodruff in A Prince of To-night 18 pleased capacity. Richards and Pringle's Minstrels 23.

OTTAWA.—ROHRBAUGH (F. C. Dobens): Richards and Pringle's Oct. 19; good co. and business. The Crook 27.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett): The Prince of To-night Oct. 18; good house and co.

PHYLLIS GILMORE

Leading Woman Payton's Stock Co.

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Bldg

KENTUCKY.

WINCHESTER.—THEATRE (S. Distell): Human Hearts 17. Beverly of Graustark 20. May Stewart 24. Madame Sherry 28. Cohen and Canhan Stock co. 30-4.

MIDDLESBORO.—MANRING (J. P. Degan): The Ladies' Spanish Orchestra 12. Beverly of Graustark 16. The Thief 17. Daniel Boone on the Trail Oct. 20.

LOUISIANA.

NEW ORLEANS.

Ada Meade Well Received—Opera Season About to Open—Next Week's Bills.

The Clansman was the attraction at the Dauphine Oct. 22-28. The play was well presented and seems to have lost none of its drawing capacity. Clyde M. Shropshire, Myron Paulson, Manny Koler, and Vivian De Wolfe did the principal work and did it well. A feature of the performance was the appearance of Mr. Dixon, the author, in the role of Gen. Forrest. The Gamblers 29-4.

Madame Sherry, with Ada Meade in the principal role, was seen at the Tulane Oct. 22-28. A competent co. supports the star and, as heretofore, the production proved a success. The Echo 29-4.

The Soul Kiss, with Thomas Van and Ethel Gilmore as principals drew well at the Crescent Oct. 22-28. A well dressed and tuneful chorus is a big adjunct to the performance. Al G. Field 29-4.

The customary motion pictures and vaudeville are to be seen at the Greenwall Theatre 22-28. Beginning 29 the policy of the house will be changed to burlesque.

Kitty Cheatham is billed for a recital at the Athenaeum Nov. 6.

The Gagnon-Pollock Stock co. is holding its own at the Lyric Theatre. The Devil in Skirts being the bill 22-28. Bert C. Gagnon has become the leasee of the house and will henceforth dictate its policy and management.

The French Opera House opens Nov. 14 with Jules Layolle's French Opera troupe in La Juive.

At the Orpheum the features were for week of Oct. 22-29: Una Clayton and co., Arthur Deagon, Chas. Ahearn Troupe, Millet's Models, The Strolling Players, Mumford and Thompson, De Haaso and La Due and excellent motion pictures.

Walter B. Brown, manager of the Dauphine and Henry Greenwall, its lessee, were again up for violations of the child labor law for permitting Isabella Mendosa, of the Clansman co., a child under eleven years of age, to appear with that co. on the stage. J. M. QUINTERO.

WELSH.—AUDITORIUM (J. W. Armstrong): The Thief Oct. 17; excellent co.; pleased capacity.

DONALDSONVILLE.—GONDRAN (James J. Von Lotten): The Wizard of Wiseland Oct. 30.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): The Next Exit Oct. 13, 14. Miss Sears was delightful; Mr. Lane very effective; balance of co. strong; two fair houses. The Speedthrift 16; splendidly mounted; co. good, to fair business. The Climax 18; capable co.; good performance; small house. The Round Up 19-21. Over Night 23, 24. Naughty Marietta 25.——ITEM: The Next Exit closed here 14.

BANGOR.—OPERA HOUSE (F. A. Owen): The Speedthrift Oct. 12-14 highly pleased four good audiences; co. and performance excellent. The Round Up 16-18; full houses. Naughty Marietta 24. The Missouri Girl 28. Yale Stock co. 30-4.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Naughty Marietta Oct. 23; fine production; large and appreciative audience. Over Night 26. The Beauty Spot 8.

MARYLAND

BALTIMORE.

The Cave Man and The Three Romeos Made Good Impressions—Business Brisk.

Two new productions scored great successes here week ending Oct. 28, the Three Romeos at the Academy proving to be the best and most elaborate musical production of the season thus far, while The Cave Man at Ford's, an exceptionally brilliant satire, although highly improbable, provides Robert Edeson with the best role since Strongheart. The surprise of the week was the failure of The Deep Purple to draw anything like the business to which it was justly entitled.

An unmistakable hit landed in town 30 at Ford's, where Raymond Hitchcock and The Red Widow scored an emphatic success. Surrounded with an exceptionally strong cast, including Jean Newcombe, Harry Clarke, Sophie Barnard, Gertrude Vanderbilt, Joseph Allen, George Mack, and John Hendricks, provided with a production that is more than pleasing, Mr. Hitchcock should linger in New York for months to come. The music is good, and the whole production possesses a snap and go which is irresistible. Frances Starr in The Case of Becky 6-11.

Bryon Chandler presented his wife, Grace La Rue, at the Academy 30 in a new comedy operetta, entitled Betsey, by H. Keflet Chambers. The most noticeable thing about the production is the absence of the chorus. The music is decidedly worth while, and the scenery elaborate. Her cast includes several people new to the American stage, among whom are W. L. Ransom, Alfred Donald Buchanan, Juliette Lange; also Cecil Jarvis, John Willard, George Callahan, Lavina Shannon, and Lucie Carter. Lulu Glaser in Miss Dudlecomb 6-11.

Nothing funnier has been seen here in a long, long time than Over Night, which came to the Auditorium 30, with Tom Emory, Sam Hardy, Madge Kennedy, and Ada Stirling in the leading roles. Although not the original co., they certainly get the farce over in a way that could not be improved upon. The audience enjoyed every minute, and almost laughed themselves hoarse. Cyril Scott in A Gentleman of Leisure 6-11.

The bill at the Maryland this week is headed by the Old Soldier Fiddlers, and includes Mike Bernard and Willie Weston, Barry and Wolford, Kate Watson, Homer B. Miles and co., Bert Melrose, and the Aurora Troupe.

Three Weeks is being done here for the first time in stock by the Boston Players at the Bayo week 30, opening to a capacity house.

The Night Rider returned to Holliday Street 30 for a week's engagement, and will no doubt prove successful.

The Cosy Corner Girls are at the Monumental 30, and Ben Welch's Burlesquers hold forth at the Gayety, both opening to good business.

In a speech delivered before the curtain at Ford's 23, when The Cave Man was received with such enthusiasm by his audience, Robert Edeson paid high tribute to the Ford Boys, complimenting them upon the excellent manner in which they make every one feel perfectly at home in their theatre, and for the unfailing courteous treatment accorded all with whom they come in contact. His remarks were received with tremendous favor and re-echoed the sentiment of all Baltimoreans.

Alma Gluck received quite an ovation when she appeared in concert at the Peabody 27 before an audience which completely filled the auditorium.

The first opera of the season will be sung 7, when Thais, with Mary Garden, will be given with practically the same cast as last year.

I. BARTON KERNIS.

CUMBERLAND. — MARYLAND (William Cradec, res. mgr.): Vogel's Minstrels 14. The Queen's Carnival (home talent), with cast of 300, will give benefit performances 19, 20. Old Homestead 25.

ANNAPOLIS.—COLONIAL (W. F. Croucher): Madame Sherry 9; good performance and business. Seven Days 14; good business.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley): The County Sheriff Oct. 19-21; under the personal direction of Charles E. Brooks, with Irma Manning as Mollie Dayton. Miss Manning displayed much ability, and gave a very good performance of the part. Wallace E. Young made an ideal sheriff. Mabelle Loverton and Joe Linnell were excellent; the balance of the co. were well adapted to the parts assigned them; attendance fair; the one big event of the present season was the first appearance in this city of Harry Lauder 23, who favored us with a matinee performance, going direct to Providence, where he played at night. Mr. Lauder was accorded a great reception, and responded to many encores and also a short speech. The attendance packed the theatre to the doors; many being turned away. It was the largest matinee in the history of the house from a financial point of view. Madame Esther Rachel Kaminsky 23 in The Slaughter; supported by the Lipsen Theatre co., to fair attendance. The Girl of the Mountains 27, 28.——ITEMS: Manager Charles E. Brooks, of The County Sheriff co., who is well and favorably known here, received a warm welcome from his many friends, with whom he is very popular, during the engagement of his co. 19-21.—Stage Director Phil Dillon, of the Academy, has made many important improvements back of the curtain during the past two weeks; the dressing rooms have been painted, new carpets laid in all of them, new lights installed, and everything done for the comfort of the performers.—Mattie Choate, who was leading woman of the Burke-Barry Stock co. in this city several seasons ago, received a great reception during her engagement at the Bayo 19-21.—The many friends of Raymond Moore, and he numbered them by the score when he was in his prime, regret to hear of his serious illness at a hospital in Boston.—James Robinson, who has been with the Barnum-Bailey Circus this season, arrived home 20; he will go to Boston in a few days to undergo a

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very serious operation at the Massachusetts General Hospital.—Harry Lauder was the guest of honor at a reception given for him by Mayor Hinkey at the City Hall 23.—To Manager George S. Kelley is accredited due for the largest matinee in the history of the Academy, all past records being equaled.—Katherine Scott has joined the Everybody co. playing vaudeville.

NEW BEDFORD.—THEATRE (William B. Cross): Terrill's Dog and Pony Circus and pictures Oct. 23-28 pleasing large audiences.—HATHAWAY'S (John M. Hathaway, res. mgr.): Lester Lonergan's Players in Camille 22-28; capacity business. The Man from Mexico 30-4.—SAVOY (John W. Barry): Cogan and Bancroft, Lillian Herbert, Raymond and Gilbert, and D'Netuono 23-25; crowded houses.—VIEN'S (Eugene H. Vien): Great; Leroy, Crampton and Rapp, Hamilton and Mason, Bombollo Trio, Nice and Lovey, and Chief Wolf Wanna 23-28; usual big business.—ITEM: Mr. and Mrs. Andrew H. Hathaway have returned from a two weeks' motoring trip through Vermont and New Hampshire.

WORCESTER.—POLI'S (J. C. Criddle, res. mgr.): The Poli Stock co. 16-21 in The Dawn of a To-morrow. Miss McHenry's interpretation of Glad was especially good. Support was good and played to good business. The Barrier 23-28.—FRANKLIN SQUARE (J. Belmont, res. mgr.): Another Man's Wife 16-18 to fair business. The Big Gaiety co. 19-21. Cathrine Counties in The White Sister 23-25.—WORCESTER (J. Sheehan): Over Night 16-21: very good co.; played to fair business. The All-Star Imperial Russian Ballet 23. Harry Lauder 24; matinee only.

LYNN.—AUDITORIUM (Lindsay Morison): Lindsay Morison Stock co. in All on Account of Eliza Oct. 16-21; capacity. Wyrley Birch excellent in the lead. Good work by Valerie Valaire, Mrs. George Hibbard, James S. Barret, and Isabelle MacGregor. The Virginian 23. The Lottery Man 30.—ITEMS: Isabelle MacGregor closed with the Morison Stock co. 22; her work has been admirable and will be greatly missed.—Howell Hansel and Miriam Collins join co. as leading man and ingenue 23.

NORTHAMPTON.—ACADEMY (B. L. Potter): Baby Mine 14; good; large attendance. Kinemacolor pictures 16-21; good patronage.—PEOPLE'S INSTITUTE: Robert Stewart McGee 17; reading to fair patronage.—ITEMS: Emile Barranson, of this city, has joined The Beauty Spot.—Antonio Montenegro, last season with Mrs. Carter, is now playing in Thais.—The centennial anniversary of the birth of Ilest was observed at the weekly faculty recital at Smith College, with a programme from his works.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. in A Gentleman from Mississippi Oct. 23-30; splendid performance with augmented cast.—ITEMS: William Jeffery and John Warner close a long engagement this week. Both are extreme favorites here.—H. O. Holland has rejoined co. after an absence of three weeks.

LOWELL.—MERRIMACK SQUARE (J. F. Carroll): Stock co. in A Member of Parliament, Thomas Ryan and co. in Erin Go Bragh Oct. 23-28; pleased big business.—OPERA HOUSE (Ralph A. Ward): The Beauty Spot 24.—HATHAWAY'S (J. J. Gartland): Donald Meek Stock co. in The Country Gentleman 23-28; good houses. Lost Twenty-four Hours 30-4.

FITCHBURG.—CUMINGS (H. F. Jackson): Richard Follette failed to appear Oct. 20. Goose Girl 21. Mutt and Jeff 30. Beauty Spot 10. Cat and the Fiddle 11.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Madame X Oct. 23 pleased capacity. Over Night 8. The Cat and the Fiddle 10.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): The Beauty Spot Oct. 26.

MICHIGAN.

DETROIT.

Blanche Ring and Harry Gilfoil in Mirthful Comedy—Naughty Marietta Pleased.

The Garrick had another good week Oct. 23-28, where Blanche Ring and Harry Gilfoil were seen in a mirthful three-act musical comedy of noble parentage, The Wall Street Girl. Miss Ring radiates the same good spirit which has so long been associated with her name, and Harry Gilfoil resurrected the glory of Hoyttian days. Edith Wynne Matthison in The Piper 30-4.

Naughty Marietta at the Opera House 23-28 was all that the skill of Victor Herbert, Oscar Hammerstein, and Mlle. Trentini would naturally be expected to produce. It was comic opera in the broader and best sense of the word. The large supporting cast was all that could be desired, and the opera was mounted in grand opera style by Hammerstein. Next week, The Pink Lady.

Madame Adelaide Norwood headed the bill at the Temple 23-29, and included in her repertoire the aria from La Boheme. Ashley and Lee seemed to monopolize a goodly portion of the applause in a conversational duologue, as did the ventriloquist act of Tom Edwards. For good measure, The Top o' the World act was thrown in, and the balance of the bill included Amoros Sisters, George Harcourt in The Littlest Girl, Reidy and Currier, and the Bennett Trio. A heavy advance sale of seats is recorded for Houdini's engagement next week.

At the Lyceum 22-28 Mutt and Jeff furnished full value for the money. It is intimated that there is a possibility of attendance records being broken at this theatre next week, when Norman Hackett will present his new play, Satan Sanderson. It is a Detroit production from star to dramatists and producers.

The Miles never put up a better bill than that seen 23-29, and which included the Aeroplane Ladies, Josephine Saxton and Her Pickaninnies, Lew Welch and co.'s in Levinsky's Old Shoes, Alber's Bears, Rube G. Strickland, and Ethel Kirk. Next week, Emil Hoch and co. in Love's Young Dream.

Entertaining musical comedy took the place of conventional burlesque on the stage of the Gayety 22-28, where Painting the Town was the bill. Next week Manager Ward announces The Midnight Maidens.

The Avenue Theatre entertained The High School Girls 22-28, and good houses responded. Dashing Dainty Marie was a feature of the olio. Next week, The Girls from Missouri, which is taking its first whirl around the circuit.

ELYP A. MARGNI.

KALAMAZOO.—FULLER (W. J. Donnelly): Mantz Adams in Chanticleer Oct. 19 delighted capacity house. The Fortune Hunter 20 pleased fair-sized audiences. Madame Sherry 23 gave splendid satisfaction. Nancy Boyer co. 23, for two weeks, opened with My Wife, followed by Miss Hobbs, Love Watches, The Heart of Springtime, When Knighthood Was in Flower, and Leah Kleschna; break in all house records for attendance.

ADRIAN.—CROSWELL OPERA HOUSE (G. D. Hardy): The Edwin Doyle Stock co. Oct. 16-20; excellent satisfaction, to splendid business. Plays: We Are King, Up York State, For His Daughter's Sake, The Light That Failed, Dr. Jekyll and Mr. Hyde. Baby Mine 21; crowded house; excellent co.; splendid satisfaction. Norman Hackett in Satan Sanderson 25. The Little Homestead 30.

PORT HURON.—MAJESTIC (Sam Hartwell): Get-Rich-Quick Wallingford Oct. 20 pleased capacity. Quincy Adams Sawyer 22; fair co. and business. Baby Mine 23 played to S. R. O.; would repeat on return. Messenger Boy 27. Howe's pictures 29, 30. Chorus Lady 5. Max Rogers in Three Lights 11. The Country Boy 12.—CITY (Sam Hartwell): Bijou Stock co. indefinite; drawing good houses.

BAY CITY.—WASHINGTON (W. J. Daunt): Howe's Pictures Oct. 14, 15 drew big. The Fortune Hunter 16; large audience pleased. Monte Carlo Girls Burlesquers 17 to deservedly poor house. Get-Rich-Quick Wallingford 21; capable co. delighted large house. Baby Mine 24; excellent satisfaction. The Aviator 29. The Country Boy 8. Human Hearts 12.

JACKSON.—ATHENAEUM (H. J. Porter): Get-Rich-Quick Wallingford Oct. 16; excellent co.; to S. R. O. Bailey and Austin in The Top o' the World 19 pleased good house. Up York State 20; fair co. and business. The Fortune Hunter 23. Madame Sherry 25. The Little Homestead 28.

IRON MOUNTAIN.—BUNDLE (A. J. Bundle): Burgess Stock co. Oct. 17-21. Plays: On the Stroke of Ten, A Fool of Fortune, Girl from Smoky Mountain, Ten Nights in a Bar Room, Lost in the Hills; satisfied good houses. Monte Carlo Girls 24. The Great Wayne 26, 27. Millionaire Tramp 3. Traveling Salesman 16.

ANN ARBOR.—WHITNEY (Don Meistyre): Bailey and Austin in The Top o' the World Oct. 16 pleased fair business. Maude Adams in Chanteeler 17; S. R. O. The Fortune Hunter 18. Get-Rich-Quick Wallingford 19. Norman Hackett 25. Baby Mine 28.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Quincy Adams Sawyer Oct. 19; well-filled house. Tossell's Vaudeville 21 pleased matinee and night. Madame Sherry 26. Tossell's Vaudeville 28. Bostonian Orchestra 31. The Little Homestead 1.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): Monte Carlo Girls Oct. 20; full house. The Aviator 21; good co.; fair business. The Hottest Coon in Dixie 27. Get-Rich-Quick Wallingford 28. The Millionaire Kid 7. Heart Breakers 9.

BENTON HARBOR.—BELL THEATRE (J. R. Simon): Tossell Vaudeville Four pleased a crowded house Oct. 22; return 29. Fortune Hunter 25. Polly of the Circus 26. Madame Sherry 29. Howe's Pictures 2.

OWOSSO.—THEATRE (Ed. Jamieson): The Girl from the U. S. A. Oct. 23 pleased good houses. Madame Sherry 23 drew large and thoroughly well pleased house. Baby Mine 29. The Aviator 8.

MINNESOTA.

ST. PAUL.

Walker Whiteside and Ernest Cossart Popular Here—George Sidney Get Many Laughs.

Walker Whiteside again charmed St. Paul audiences at the Metropolitan Oct. 22-28, as Heimar in The Magic Melody. The applause following the second act was so insistent that Mr. Whiteside was compelled to make a speech. Herbert Sears as Jordan Hawker, and Anna Fields as Mrs. Bellner contributed clever characterizations. Florence Fisher's pleasing personality materially aided her portrayal of Cloris Fielding. Girl I Love 29-1. Girl of My Dreams 2-4. Henry Miller 5-11. Bailey and Austin 12-18.

George Sidney in Busy Izzy got many laughs at the Grand 22-28. Carrie Webber was a fairy sprite with her songs. The dozen or more choristers were attractively costumed. White Slave 29-4. Mutt and Jeff 5-11. Beulah Poynter 12-18. Ward and Vokes 19-25.

The Orpheum 22-28 offered Grace Cameron, Dolan and Lenharr, Mack and Orth, Marcus and Gartelle, Dorothy Rogers and co., Gordon and Marx, and Rooney's Scenic Review.

The Empress bill embraced Hal Stephens, Joseph K. Watson, Black and White, Three Dixie Girls, Luckie and Yost, and Robert and Robert.

Robie's Knickerbockers at the Shubert, and Follies of the Day at the Star, were the burlesque offerings 22-28.

E. H. Coates' Jappyland, which was given for the benefit of the Newsboy's Club, evening 30, and matinee 31, was well received by two immense audiences at the Auditorium. The many songs and dances made quite a hit. Mr. Coates is to be congratulated upon having accomplished so much with raw material. Thelma Gilmore, who sang the leading role, was the only professional in the cast. Geraldine Farrar and Edmond Clement sang to a large audience 29. St. Paul Symphony Orchestra Nov. 1. Jan Kubelik 12. Harry Lauder 19. Russian Dancers 16.

History repeats itself. Owen Davis's An Everyday Man, played by Thomas W. Ross, has followed in the footsteps of Marguerite Merrington's An Everyday Man, played by Sol Smith Russell. Both plays were failures. Local reviewers have hinted that writers of sensational melodrama are not very apt to construct plays that will make a strong appeal to the best class of audiences. In this they are in error. R. N. Stephens's play, On the Bowery, was one of the biggest money makers the popular priced houses ever had, while the same authors' An Enemy to the King, crowded the high priced theatres for many months.

Ernest Cossart, who plays Lord Kildare so delightfully in The Magic Melody, is well remembered here for his fine work with the Neill co. the past Summer. Fred Wallace, stage-manager for Mr. Whiteside, has also appeared with the Neill co. in seasons past. Mr. Wallace has been engaged by Charles Frohman beginning Nov. 1.

Mr. Whiteside has on two previous occasions presented his own play, The Magic Melody here. The first time under its present title in Nov. 1905, and again as The Claim of Blood in Nov. 1907. Mr. Whiteside has been almost a yearly visitor for many seasons past, but among the many roles with which he has favored St. Paul, there is one that stands out in the memory, that was his Caruggio, the violinist, in the one-act play, Jewels of Fire, presented here in Dec. 1904.

John W. Considine was a visitor 22.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Praise for W. H. Thompson—An Everyday Man Closed—George Damerel and Ruth Peebles.

W. H. Thompson's remarkable drawing of the Jewish rabbi in Leo Ditrichstein's sketch The Wise Rabbi Oct. 22-28 at the Orpheum was a portrait full of pulse, characterization and real atmosphere. Seldom is anything better offered and marks the local high watermark of histrionic achievement for the present season.

At the Metropolitan Thomas Reed supported by Florence Nash, offered An Everyday Man, which pleased only fairly well. It is understood that the tour ends here. John Hyams and Leila McIntyre follows in The Girl of My Dreams, and Victor Morely in The Girl I Love dividing the week.

At the Shubert George Damerel danced his way into favor with The Heart Breakers, while Ruth Peebles won a niche of her own. The Gamblers follows.

The Bijou offered an attractive bargain in The Traveling Salesman, its first production here at popular prices. Shep Camp, Faith Avery, and Harriet Sheldon were well supported, and the production was an unusually good one.

CARLTON W. MILES.

WINONA.—OPERA HOUSE (G. F. Buttingame): Elsie Janis Oct. 16 in The Slim Princess to capacity business. Joseph Cawthorn divided honors with the star. Rooney Boys' Concert co. 20; light business. Martin's U. T. C. co. 21 to satisfactory house. The Indian's Secret 22 pleased a fair audience. The Cow and the Moon 23. The Fortune Hunter 25. The Gamblers 27. The Girl of My Dreams 28.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Three Twins Oct. 18; fair co., to good house. Cow and the Moon 24.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET (Henry L. Mayer): The Red Rose Oct. 6; excellent co. and performance; good business. George Evans's Honey Boy Minstrels 13 drew well and pleased. Alma, Where Do You Live? 21; two fair houses. Al. G. Field's Minstrels 27. The Echo 28.

MACON.—NEW LYCEUM (S. J. Fishbaugman): La Grange and Gordon's Lady Minstrels Oct. 23; fair business. Vassar Girls 30.—UNDER CANVAS: Macy and Matthew's Olympic Shows Oct. 23-28.

JACKSON.—CENTURY (S. J. Meyers): Alma Oct. 18. Chorus Lady 24. Sweet Sixteen 30, 31. Madame Sherry 1. Miss Nobody from Starland 4. Gamblers 10. Nat Goodwin 22. Mutt and Jeff 28.

BILOXI.—DUKATES (J. J. Corcoran): Graustark 6.—ITEM: S. A. Stevens, of this place, has leased the Warfield Theatre at Pascagoula, Miss. Vaudeville and pictures will be offered.

TUPELO.—OPERA HOUSE (L. G. Milam): Hill and Edmonds co. 13, 14; good co., to fair business.—UNDER CANVAS: Pawnee and Buffalo Bill 14; two performances; record business.

YAZOO CITY.—THEATRE (D. Weisenstein): William Collier in Take My Advice 16; excellent co.; very good business. Alma, Where Do You Live? 23. Al. G. Field's Minstrels 24.

HATTIESBURG.—AUDITORIUM (Mort L. Bixler): Joe Weber in Alma, Where Do You Live? Oct. 16; business fair. Hill-Edmund Musical Comedy co. 23-28.

COLUMBUS.—THEATRE (F. S. Davidson): Culhane's Comedians 9-14; fair business. Soul Kiss Nov. 1.

MISSOURI.

KANSAS CITY.

William Faversham and Julie Opp Pleased Large Houses—Blanche Chapman as Mrs. Wiggs.

William Faversham opened a week's engagement at the Shubert Oct. 23 presenting The Faun to large and greatly pleased audiences. The Chocolate Soldier 29-4.

The ever popular Montgomery and Stone played a half-week engagement at the Willis Wood Oct. 22-28 presenting The Old Town to crowded houses. Although seen here last season the play seemed just as popular as ever, and, in fact, the principals were given just as cordial a welcome. Practically the same co. are in support while the staging and costuming are as complete as before. The Red Rose 29-26. The Girl in the Train 5-11.

The Grand had Mrs. Wiggs of the Cabbage Patch 22-28 playing to a very satisfactory week's business. Blanche Chapman was the Mrs. Wiggs, handling the role splendidly, while others of the co. were very capable in their respective parts and all pleased. Low Dockstader 29-4.

The William Grew Stock co. put on The Great John Ganton at the Auditorium 22-28 playing to good business. Mr. Grew distinguished himself in the title part, winning frequent applause for his excellent characterization. Ruth May Jackson as May Keating also found decided favor while other members of the co. were well cast and handled their parts in a most satisfactory manner. Thelma 29-4.

McFadden's Flats made their annual appearance at the Gillis 22-29 to the usual good business. A capable co. presented the old favorite and were well received. Chief of the Secret Service 29-4.

Scrooge, a playlet adapted from Dickens's A Christmas Carol, was the headliner of the Orpheum bill 22-29, being splendidly presented by Wallace Clark and co.

D. KEEDY CAMPBELL.

ST. JOSEPH.—TOOTLE (C. U. Philley): William Hodge in The Man from Home Oct. 14; one of the season's most enjoyable presentations and pleased a good house. The Chocolate Soldier 25, 26. Montgomery and Stone in The Old Town 27.—LYCEUM (C. U. Philley): Mrs. Wiggs of the Cabbage Patch 15-18 by a good co.; pleased good business. The Whole Dam Family 19-21 pleased good business. Black Patti with In the Jungles 22-28. The Wizard of Wisland 27, 28.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): The Rosary Oct. 21; two performances; pleased good business. Henry Woodruff in The Prince of To-night 24 delighted full house.

MOBERLY.—HALLORAN'S (P. Halloran): McCord Stock co. Oct. 22-28. The Prince of To-night 26. The Commercial Traveler 4. Merry Buck co. 6-11.

HANNIBAL.—PARK (J. B. Price): Merry Mary Oct. 30; good co. and business. The Prince of To-night 27. McFadden's Flats 8.

MEXICO.—GRAND (S. C. Thompson): The White Elephant (local) 4. Traveling Salesman 30.

NEBRASKA.

OMAHA.

Big Advance Sale for The Chocolate Soldier—Kyrle Bellew at the Brandeis.

At the Brandeis Kyrle Bellew in The Mallow was the offering Oct. 13, 14. An excellent co. to good business. The Girl of My Dreams opened a half-week's engagement 15, and repeated the emphatic success achieved in Omaha last year. Every number was encored and business splendid. Manager Burgess announces McFadden's Flats 19-21. Henry Miller 22, 23. Rose Melville 24, 25. The Virginian 26-28.

At the Boyd William Hodge in The Man from Home 15, 16, played to splendid business, and the enthusiasm of the audience was so great that Mr. Hodge was obliged to respond to a demand so as to see one of the brightest little curtain speeches heard in Omaha in many a day. The Chocolate Soldier was booked for 19-21, but the advance sale has been so large that arrangements have already been made to hold the co. over for two performances on Sunday, Nov. 22.

The attractions at the Orpheum for week of 15 are Marcelline, novelty gymnast; Abbott and White, Patsy Doyle, Tom Terrie's co. in Scrooge, Horace Wright and Rose Dietrich, Jean Bedini and Ray Arthur, and the Lorch Family. Business is excellent.

At the Gayety The Jersey Lillies are back again for their annual visit, and, as usual, Charlie Howard has gathered a bunch of good ones. The house is crowded twice daily. For week of 22, The Trocaderos.

Pat White and His Gaiety Girls is the bill at the Krug, coming to a good house.

At the Americus the Woodward Stock co. is giving The Three of Us week of 13, with The Mills of the Gods underlined. There will be several changes in this co. next week. Harry Burkhardt, leaving, and the new men are Austin Webb, who is to lead, with De Forrest Dawley and Harry Kenneth also added to the support.

J. HINGWALT.

FREMONT.—LARSON (W. A. Lowry): McFadden's Flats Oct. 19 to heavy high business. The Girl from Sherry's 23; fair business. U. T. C. 30. The Campers 1. Jim the Penman 3.

LINCOLN.—OLIVER (F. G. Sabrung): McFadden's Flats Oct. 18; fair business. Mountain Ash Male Choir 20-21; excellent entertainment to good business.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Naughty Marietta Oct. 19 delighted fair business; good co. and performance. Shortly after 21 more than pleased fair audience; reserved capacity. Ramsey-Follette 28 drew good house; but, owing to an accident which put the picture machine out of commission, the entertainment was dismissed, and money returned. Over Night 27. Beauty Spot 28. Eastern Photoplay co. 30-11.

PORTSMOUTH.—THEATRE (F. W. Hartford): Packed houses first half of week Oct. 16-21. Foster and Ogden, comedy sketch; Dormody, novelty juggler; Frances Fredericks, illustrated song singer, and (for week) Pell's Balance of Power. Lyceum Players in The Girl and the Carrell, character comedies. Preston Pendleton, leading man and stage manager. Pretty specialties and change of pictures.

CLAREMONT.—OPERA HOUSE (E. T. Bates): Madame X Oct. 19 made record crowd to small house. 20, 21, Emery's sermons and lecture 23: well liked; small audience.

MANCHESTER.—PARK: Ramsey-Follette's Lecture, "Acadia Life," Oct. 19 pleased fair house. Over Night 31.

NEW JERSEY.

NEWARK.

Sadie Radcliffe in a New Role—Ralph Campbell's Play Produced.

The Police Reserve co. came to the Newark Theatre Oct. 22-28. The co. embraced Mr. Julian Bittner 28 with a big advance sale.

The Cross Parker Stock co. have overtaken their own way at the Orpheum; business turned away at every performance. Wildfire was presented Oct. 16-28. Mabel Brownell as Mrs. Gage same as ever. Clifford Black excellent; Jack Wilson gave a splendid performance of Fred Sanderson; Jessie McAllister's work was pleasing, especially in love scene with Wilson Williams. The comedy characters left to Harry Rancho and Bobby Livingston and they were convincing. Leo Ezerzel gave a clever impersonation; his make up and acting were works of art. Belle D'Arcy was charming and added much to the performance. Charles Grow was excellent. Sadie Radcliffe was a complete surprise. From the sweet, motherly mother in The Squaw Man to the colored maid in A Hot Jump, but Miss Radcliffe mastered it with ease. Forty-Five Minutes from Broadway 30. The Rose of the Rancho.

The Angel and the Ox was presented at the Columbia 23-28. The co. gave a spirited performance which was appreciated and included Tom Beardmore, Virginia Bacon, Mabel Moore, Lew H. Gorton, and F. G. Hoag.

The Golden Crook co. crowded the Gayety Theatre 22-28. Among the co. were Billy Clifton, Edward Johnston, Jack Strouse, Joe Ward, Jeanette Buckley, Martin Ferrari, Mademoiselle Natalie, Eleanor Cochrane, May Cook, and the City Comedy Four.

That old-time minstrel man, Sam Lucas, proved a good head-liner at the Court Theatre 23-28. The latter part of the week J. H. Bennett as head-liner.

A well balanced programme at the Washington 23-28. Since the Wm. Fox management, things have been very lively. Manager Crook keeps them up. Vera Ward, a Western girl with a fine voice, scored a big hit.

Charming little Irene Fenwick, who gets better every year, held the stage at Proctor's over the limited time, the audience seemed to want her to spend the entire evening entertaining them. Her songs were excellent and pleased. Burt Green's playing was greatly appreciated.

The Lyceum Players presented for the first time on any stage a play entitled, written by the clever leading man, Ralph Campbell. The play has four acts and seven characters, and was well received, proving an excellent box office drawing card. A prize was offered for a suitable title. Almost three in the cast were

Thomas A. Canning, Albert Findley, Ralph Campbell, Donald Harold, Hazel Quirk, Madge Berge, and Mrs. Donald Harold. In The Whirlpool 29, with William Cattell.

GEORGE S. APPLEGATE.

JERSEY CITY.

S. L. Snader Seen to Advantage in The Old Homestead—General Gossip.

The Old Homestead did a fine business at the Majestic Oct. 26-28, and the good old-timer gave the usual amount of satisfaction. Old and young alike enjoyed the acting of Uncle Josh, and a most competent co. interpreted the characters. S. L. Snader is fine as Joshua Whitcomb, and he plays the part with all the humor and pathos necessary. Walter F. Kelly was immense as Cy Prime; Fred Clare as Happy Hezekiah; Maggie Beyer as Aunt Matilda; Anita Scott as Richety Ann. The double quartette added to the production and sings the old songs well. Robert Hilliard in A Fool There Was 30-Nov. 3. The Spendthrift 6-11.

Travers Vale, stage director of the Gayety Theatre, Hoboken, produced his new play, To-morrow, in Hoboken, and it was well received. The play, with a past in the principal feature, by Bessie Wurster, the little girl in A Fool There Was, has not missed a performance—since the law permitted her to work—since her debut eight scant three years ago. She is said to be the highest salaried child on the stage, and is in the highest salaried child on the stage, and travels in royal state with a relative, a maid, and a governess.

William C. (Pee Wee) Griffiths, of the Fiske & Hart co., joined Jersey City Lodge, Theatrical Managers' and Agents' Association 22. At a social session which followed the meeting, Pee Wee told dialect stories, and a general good time followed.

Keith's Bijou Theatre was at the Box Tea Theatre 23-25, to big business with the best that has been seen at this house the present season. Frank Heath and Harry Le Van are the feature, and they are clever people. All the specialties are vaudeville stars are imitated to perfection, and the musical numbers are good. The show is remarkably good, and it has plenty to do. The Gay Widows 26-4.

The local Elks held a big stag 26 and gave the entertainment. WALTER C. SMITH.

HOBOKEN.

Travers Vale's New Play Enthusiastically Received—Personal Mention and Gossip.

The Vale Stock co. presented The Thief Oct. 16-21 at the Gayety and Louise Vale, Henry Hall, Paul Harvey, Bernard McOwen, Merle Stanton, and George Morgan all appeared to advantage.

On Tuesday and Friday special matinees were given to present for the first time on any stage Travers Vale's play entitled To-day. The cast consisted of seven members of the Vale Stock co. The play was well staged and acted and the set well received.

Margaret Davenport joined the Madame Sherry co. at the Bon Ton Theatre, Jersey City, Oct. 30, but Betty Bacon was out of the cast for a few days, but has returned. Thelma 23-28; good performances and paying business all week.

BURLINGTON.—AUDITORIUM (Charles H. Lansing): The first minstrel organization to appear in this town in recent years was Hi Tom's Minstrels Oct. 26; performance well worthy of the applause accorded by the good-sized audience. The Kilsters is a good gymnastic offering. The Stewart and Hart, featuring The Girl and Stewart and Hart, went strong, were good; another act that went strong, were Bill Bailey and Rose, vaudeville and picture. Bill Bailey 31; big attendance. Western atmosphere, thrills and good play, will have an interesting time with the Kid will be the offering. The Burly Cork Minstrels began active work for their annual performance by Chairman Dan Smith president and manager. Part of this co. has held since their inception. Part of the co. was re-elected secretary and treasurer, with the following names as directors: Dan Smith, Edward Carman and Park McCormick. J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): Large audiences Oct. 26-28 with Bechtler Bros.' production of Tess of the Storm Country. The original production was made here some time ago by a stock co. in the South and at that time by Bunting, who made such a distinct hit in the part that she was selected for it on the road, Her work is highly commendable, and was well received by her audiences, which compelled her to respond to numerous curtain calls. The co. rendered capable support. Rinaldo Rocco 30-1. The Never Lit is At the Mercy of Tiberius 30-4. The Newlyweds and Their Baby 6-11.—OPERA HOUSE (J. J. Goetchius): Stock co. presented The Man from Mexico under-study Man 23-28. The Man from Mexico underlined Man 23-28. The Man from Mexico underlined Man 23-28. The Man from Mexico underlined

tractive vaudeville bills and is doing a prosperous business. JANE COURTISS.

EANESVILLE.—WELLER (W. S. Canning): The Earl Stock co. Oct. 23-28. Plays: For Her Sake, The King's Enemy, Ishmael, The Girl of the Sunny South, Wife in Name Only, College Chums, When We Were Friends, On the Frontier; fair co.; good business. His Honor the Mayor 2. The Three Twins 4. Forbes Robertson in The Passing of the Third Floor Back 7.——ITEMS: Because of the illness of Mrs. Robert Mantell (Marie Louise Booth) it is quite probable that Mantell's date at the Weller will be canceled.—The appearance of Nuola with forty Russian dancers is announced for early November by W. S. Canning, of the Weller.—Willis Collier in Take My Advice is an attraction of next month, date not definitely settled. Patrons of the Weller are more than pleased with the good plays in prospect.
LAURA B. POE.

URBANA.—CLIFFORD (Edward Hullinger): Daniel Boone on the Trail Oct. 25. Three Twins 2.——ITEMS: The Daniel Boone on the Trail co. while here visited the grave of Simon Kenton, Ohio's famous pioneer and Indian hunter and comrade of Daniel Boone.—Waldron and Vass, German Emperors, have just closed contracts for an extended season in Australia.—Gillie Eaton opened my sixty-second autograph album 23.
WILLIAM H. M'GOWN.

BELLEFONTAINE.—GRAND (C. Y. Smith): John Lawrence Players 9-14 pleased S. O. Plays: The Road Up the Mountain, On Top of the Mountain, How Woman Sins, The Western Girl, The Investor, The Mountain Boy, Moulin Rouge Girls Burlesque co 17 to big business. Barriers Burned Away 19 pleased good house. The Chorus Lady 24. Three Twins 30. A Cowboy's Honor 5. Madame Sherry 11.——ITEMS: Harvest Home Carnival week 9-14 was a big success.—Edith Daley, of The Chorus Lady co., is ill at hotel here.—Charles Wonders, in advance of Hill and Flournoy's Wild West Show, arrived home, the show closing at Washington Court House, O., 21.—W. H. McGowan, Mirror correspondent at Urbana, took a picture of The Chorus Lady co. 24.

SPRINGFIELD.—FAIRBANKS (Earl H. Beeber): William Hawtrey in Dear Old Billy Oct. 18: was well received by light business. Nazimova in The Other Mary 19: finely presented to a good-sized audience. The Girl in the Taxi 23 gave usual satisfaction to light patronage. Little Miss Fix-It, with Eva Tanguay, 24-25 to good attendance. Get-Rich-Quick Wallingford 26. Aborn Opera co. in The Bohemian Girl 27-28. Madame Sherry 30.——COLUMBIA (Sun Amusement Co.): The Family 16: warmly received by fair house. The Heart of Chicago 19 to light patronage. The Cowboy and the Thief 21: well presented and interested fair business. Three Twins 31. John Mason in As a Man Thinks 1. The Chorus Lady 4.

DAYTON.—VICTORIA (William Sander): Nazimova in The Other Mary Oct. 20: fine; large house. Eva Tanguay in Little Miss Fix-It 23: capacity. Girl in the Taxi 24: good performance; delighted very small house. Get-Rich-Quick Wallingford 25. Aborn co. in Bohemian Girl 26. Thais 26-28. Madame Sherry 30.——NATIONAL (Gill Burrows): The Family 16-21: good; fair business. Across the Pacific 23-25: pleasing good houses. Little Girl He Forgot 26-28. Ward and Vokes 30-1. Ways of the Cabbage Patch 2-4.——ITEM: The Shubert co. has leased Memorial Hall for presenting their attractions for three years; opens 9 with Eugene Cowles in Pinafore.

AKRON.—GRAND (O. L. Hisler, res. mgr.): The Cowboy and the Thief Oct. 16-20 enlisted good business. My Cinderella Girl 21: fine business and co. Ward and Vokes in The Trouble Makers 23-25: very pleasing co. and business. Salvation Nell 26-28. Daniel Boone 30-1. The Little Girl That He Forgot 2-4. The Isle of Smiles 5-8. The Third Degree 9-11. The Dawn of a To-morrow 13-15. Thurston, the magician, 16-18. The Girl in the Taxi 23. Buster Brown 23-25. The Smart Set 27-29.

YOUNGSTOWN.—GRAND (Joseph R. Shagrin): Thomas E. Shea in Dr. Jekyll and Mr. Hyde Oct. 16. The Bells 20. Dr. Jekyll and Mr. Hyde 21: pleased good houses. Salvation Nell 23-25: good co., to good houses. Ward and Vokes 26-28. The Gambler 30, 31 (special return engagement). At the Old Cross Roads 1. Graustark 2-4.

BUCYRUS.—OPERA HOUSE (W. P. Gebrick): The Chorus Lady 21 pleased fair attendance. The Newlyweds and Their Baby 24. My Cinderella Girl 25. Thelma 1 canceled. The Little Girl That He Forgot 4. Home Talent 6, 7. Madame Sherry 10. Buster Brown 11.

ALLIANCE.—COLUMBIA (Nat S. Smith): When a Woman Wills Oct. 20: failed to please small audience. Keith Stock co. 23-28 in His Last Dollar, but owing to illness of Mr. Keith, further performances were canceled until 27. Peck's Bad Boy 3. May La Porte Stock co. 6-11.

PORTSMOUTH.—GRAND (Tynes and Taylor): The Metropolitan Concert co., under the auspices of the Ladies' Musical Oct. 19: fine; more than delighted small audience. Madame Sherry 24. Pepito Arriola, famous boy pianist, 29.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham): The Neighbor's Wife Oct. 18: splendid co.; good house. Three Twins 21 pleased capacity. Get-Rich-Quick Wallingford 24. Chorus Lady 26. Newlyweds 28.

DELPHOS.—GRAND (J. Hamilton Dillon): Grahame Stock co. Oct. 17, 18, in The Step-Son and Dr. Jekyll and Mr. Hyde; good co. business poor. Widow McCarty 20; fair business.

NEW PHILADELPHIA.—UNION OPERA HOUSE (Moore Circuit): The Earl Stock co. 16-21 pleased good audiences. Barriers Burned Away 23. The Isle of Smiles 2. The Girl in the Taxi 4.

WARREN.—OPERA HOUSE (John J. Murray): Three Twins Oct. 16; house sold in advance. Down East 17 pleased good business. My Cinderella Girl 19; good house.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Chorus Lady Oct. 19; fair house. My Cinderella Girl 27. Himmelein's Associate Players 1-4.

SALEM.—GRAND (H. P. Kutz): Peck's Bad Boy Oct. 16; fair co.; good business. Three Weeks 18; good co.; pleased topheavy house. Salvation Nell 30.

KENTON.—GRAND (A. R. Watterman): Barriers Burned Away Oct. 17; fair business; well pleased. Thelma 20; fair business; excellent co.

PIQUA.—MAY'S OPERA HOUSE (M. Shea): A Cowboy's Honor Oct. 25 to fair business; pleased. The Chorus Lady 27. Thais 30.

CIRCLEVILLE.—GRAND (Walker Baughman): The Manhattan Gaiety Girls 2. The Girl from the U. S. A. 17.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Peck's Bad Boy Oct. 18; fair attraction.

PENNSYLVANIA.

PITTSBURGH.

Mrs. Fiske in The New Marriage Well Received —Robert Mantell at the Alvin

PITTSBURGH, Oct. 31.—The Nixon offers The Trail of the Lonesome Pine, with Charlotte Walker in the leading role. Underlined is The Round Up. During the past week, Langdon Mitchell's four act comedy—The New Marriage, was presented by Mrs. Fiske and the Manhattan co. The two stage settings were substantially handsome, reflecting great credit upon the producers, and the entire cast was formed of accomplished players. Mrs. Fiske can always be relied upon to give a strongly convincing and highly artistic portrayal, and as Agnes Bromley, she was most delightful and admirable. The co. went from here to Chicago for an engagement of eight weeks. Director Emil O. Wolff, of the Nixon orchestra, deserves to be complimented for his customary consideration extended Mrs. Fiske, by his classical selections and fine rendition of them.

Robert B. Mantell began his week's engagement at the Alvin last night with Julius Cæsar, and will present the following: Macbeth, Richelieu, Merchant of Venice, King Lear, Richard III., Hamlet, and Othello. The coming week will be divided between the Imperial Russian Ballet and Puccini's Girl of the Golden West. The Hen Pecks was an elaborate production last week and pleased the crowded houses. Lew Fields was, of course, himself, and created much laughter, and his supporting co. was large and thoroughly capable. The dancing specialty of Rosalie and Hilarion Ceballos was remarkable and one of the best features.

The Masqueraders is being played by the Harry Davis Stock co. at the Duquesne, and The County Chairman is announced for next week.

"Way Down East is in its second and last week at the Lyceum where it is drawing large audiences as usual. Let George Do It comes next week.

The Grand is offering another of its uniformly good bills the current week, prominent in which are Amelia Bingham and co. in Big Moments from Great Plays; May Tully and co. in The Battle Cry of Freedom; Zenga Troupe, De Koe Troupe, Great Bertisch, and Field Brothers. The Queens of the Folies Bergere is the bill at Harry Williams's Academy, introducing several good acts in the olio, and at the Gayety is Billy W. Watson and the Girls from Happyland in which Two Hot Knights and The Gay Modiste are the features.

Harrison Grey Fiske spent the past week in the city, during the engagement of Mrs. Fiske at the Nixon.
ALBERT S. L. HEWES.

READING.—ACADEMY (Phil Levy, res. mgr.): The Cozy Corner Girls Oct. 19: very good business. Crimmins and Gore, of vaudeville fame, keep the chief funmakers, and kept the audience in an uproar. The first production on any stage of a new Western drama, by H. M. Horkheimer and Leslie S. Sawyer, entitled The Strugglers, 23 to a very large and enthusiastic audience. The story deals with the fortunes of a young Easterner, Graham Clarke (John W. Dean), who goes West and works a claim at Boiseville, Idaho. He had fallen in love with a young Eastern girl, Doris Wendell (Jane Easton), who desired that he give up gambling. Clarke becomes friendly with Moll, the partner of Dick Weed, the keeper of a gambling house, who saves him on two occasions from being killed by a jealous miner, who thinks Graham in love with his own sweetheart. In the course of this companionship Moll discovers that Clarke is her own son, and finally lets him into the secret. Doris, upon discovering this, refuses to marry Clarke, if he discloses the secret, and Graham clings to his mother and spurns Doris, who retires and leaves Clarke in a position to marry Kate. The story resembled in some respects The Girl of the Golden West, although it was not nearly so powerful. With a little more rehearsing it should be a success. The cast included in addition to those mentioned D. Stanley Brown, Harrison Fowler, George Brown, Fred B. Stanton, Norma Winslow, Alberta Gallatin, W. P. Nunn, Ezra C. Walck, and L. Rogers Lytton. A small but appreciative audience witnessed the presentation of The Fair Co-Ed 24 by a well-drilled and competent cast. Hattye Fox assumed the role formerly interpreted by Elsie Janis and scored. The event par excellence was the appearance of Anna Held and a co. of seventy in the musical melange, Miss Innocence. The two crowded houses were on hand and the universal verdict was highly favorable. Miss Held was, of course, the bright particular star and made a distinct hit. Harry Watson, Jr., was a close second, and created lots of laughter by his comedy. Ernest Lambert was a favorite with the audience, as was Grace Leigh in her numerous singing numbers. Ethel Kelley danced superbly. The settings were on a magnificent scale, and the costumes were the finest seen here for several years. The production will long be remembered. The Merry Maidens 25, with matinee. Alma, Where Do You Live? 27. Grace La Rue in Betsy 28, with matinee. The Lady Buccaneers 2. Ty Cobb in The College Widow 3. The Deep Purple 4.

SCRANTON.—LYCEUM (Thomas M. Gibbons): U. T. C. Oct. 20, 21; co. good; capacity houses; Fred Bennett as Uncle Tom. Louise Gunning in The Balkan Princess 23; fine co.; delighted packed house. The Strugglers 25. The Confession 26, 27. The Boss 28, 4. The Deep Purple 1.——POLI (J. H. Docking): Macklyn Arbuckle in The Welcher was the headliner in an excellent bill week of 23; scored big; capacity houses.——COLUMBIA (G. Nelson Tuttle): The Kentucky Belles co. in The Morning After 23-25; co. and business excellent. Sam Rice and his DanTdils and Packy McFarland 30-4.——NEW ACADEMY (H. M. Smith): An excellent bill for week 23, with The Gibson Girl as a headliner scored. Elliot and Nell Fletcher and Henson, the Crown Musical Duo and several other good acts, with photoplays, to excellent houses.——ITEM: During the championship games, the Lyceum has been packed with enthusiastic "fans" to see the Paragon Ball Player. We rather favor the Giants because "Matty" lives only eighteen miles from here and he is one of us.

M'KEESPORT.—WHITE'S NEW THEATRE (Fred. E. Johnson): The Newlyweds and Their Baby Oct. 20, 21 broke all attendance records at this house for two days; co. could not be improved; D. L. Don as Adolph Nichol made an instant hit and the audience did not wish to let him leave the stage; James E. Cooper, Beatrice Flint, Margaret Braun, Eulalie Foreman, and Leo Hays all deserve favorable mention. Harry Kelly in His Honor the Mayor 23; fair to medium house; Mr. Kelly, Eleanore Butler, Nellie Daly and Eddie Flavelle deserve credit. When a Woman Wills 28. Barriers Burned Away 31. Dainty Duchess 1. Madame Nuolo and Russian Dancers 3. Alma, Where Do You Live? 4.——ITEM: Miss Cherry, a member of the chorus in the Newlyweds, is a McKeesport girl and was well received.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Jeanne Nuola in Carmela Oct. 31. Along the Kennebec 1. The Deep Purple 2.——ITEMS: Howard E. Doan has sold his interest in the Hippodrome motion picture theatre to George M. Krupa, of this city, owner of Dreamland. Mr. Doan will devote his entire time to the management of the Colonial Theatre, which is rapidly nearing completion. The new theatre will be devoted to vaudeville, with prices 15 to 75 cents. The plans were made by Architect Albert E. Westover, of Philadelphia.—Thomas Daly, of the Ringling Brothers' Circus, returned to his home here 24.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fiak): Whitside-Strause co. Oct. 16-21. Last half of week in For His Sister's House, Switchman's Daughter, The Girl and the Man, Sign of the Crucifix, Sweet Molly O, and Angel of the Trail; fair business; audiences pleased. Alma, Where Do You Live? 24; fair sized and enthusiastic audience; Nina Collins, Marie Annis, William Friend, and George M. Bagnes were warmly received; several recalls; co. strong. The Strugglers 25 to good-sized and appreciative audiences; strong and clever production by a well-balanced co. The Wife Decides 26.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Billy Allen co. Oct. 16-21; very good; pleased good business. Plays last half: The Love Flirt, Miss Idlewild, and My College Girl. The Gamblers 25; very strong co.; made a decided hit to good business; would play to S. R. O. on a return date. Grace George in Just to Get Married 26. Murray-Mackey co. 30-4.——ITEM: Charles Collins, electrician of The Gamblers co., who was hit by a street car in Jamestown, N. Y., 23, is doing very well and will have soon entirely recovered.

JOHNSTOWN.—CAMBRIA (H. W. Scheer): Imperial Russian Balalaika Orchestra and grand opera section Oct. 19; splendid attraction to poor business. The Isle of Smiles 20; fair attraction and business. The Old Homestead 21; good performances and business. The Merry Maidens, with Chocolate, 23; good attraction and big business. Amateur carnival 25. M. F. of The Colleen Bawn and The Three Musketeers 27. Robert Mantell in repertoire 28.——ADDITORIUM (Herbert Breese): The Black Hand, a playlet, 20, 21.

MAHANOY CITY.—KAIER'S GRAND (Charles F. Kaier): Fair Co-Ed Oct. 25 to good matinee and night. Special train carried Tamaqua patrons. The Wife Decides 31. Cash Girl 3. Introduce Me 7.——ITEMS: J. J. Quirk, former manager of Grand, has moved his family to Shamokin, where he is now running G. A. R. Opera House at that place in addition to Temple at Ashland.—Professor Evan Williams, this city, is rehearsing chorus of 500 voices to produce Ruth early in December.

WILKES-BARRE.—GRAND (D. M. Cauffman): Ten Nights in a Barroom Oct. 19, 21 pleased. Louise Gunning in The Balkan Princess 24; excellent, to capacity. The Strugglers 27. The Boss 1. The Confession 2-4. The Gamblers 5, 6. The Witching Hour 10, 11.——LUZERNE (Leon Ferrandini): Sam Mayo's Daffydils 23-28. The Umpire co. 30-4. The Whirl of Mirth 6-11. Cozy Corner Girls 13-18. The Merry Maidens 20-25. The Lady Buccaneers 27-Dec. 2.

ALLENTOWN.—LYRIC (N. E. Worman): Along the Kennebec Oct. 19: drew deservedly light business. The Cozy Corner Girls 20: fair houses. The musical burlesque in two acts entitled A Hot Match, with Dan Crimmons and Rosa Gore in leading roles, pleased; good co. Mutt and Jeff 21 drew two large audiences. The Deep Purple 30. Leslie Carter in The Two Women 31. A Bunch of Keys 1. The Lady Buccaneers 3. Hi Henry Minstrels 4.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred. J. Byrod): The Chauncey Keiffer Stock co. Oct. 16-21 pleased S. R. O. nightly. Plays: The Provider, St. Elmo, Sapho, Anna Karanina, A Soldier of Fortune, Charlotte Temple, and Lena Rivers; plays were beautifully staged and costumed. Alma, Where Do You Live? 28. The Strugglers 30. The Wife Decides 28.

HARRISBURG.—MAJESTIC (N. G. Mirick): Nolan Gane in Billy the Kid Oct. 21: fair business; co. and star gave satisfaction. Louise Gunning in The Balkan Princess 23; full house. Alberta Gallatin in The Strugglers 24; good business and satisfaction. The Merry Maidens, burlesque, 25; usual good attendance. Hattye Fox 26. Grace La Rue 27. Alma, Where Do You Live? 28.

BEAVER FALLS.—LYCEUM (Sam Hauser): His Honor the Mayor Oct. 20 pleased good audience. Mae La Porte Stock co. 23-28 in Plain Mary, Her Lord and Master, Miss Petticoats, All of a Sudden Peggy, Dorothy Vernon of Haddon Hall, and The White Princess; fair co. The Girl in the Taxi 1. The Dainty Duchess 2. When a Woman Wills 4. Alma, Where Do You Live? 7.

TARENTUM.—NIXON (G. N. Reed): Murray-Mackey Stock co. Oct. 16-21 pleased; good business. Plays: Why He Divorced Her, Beyond Pardon, Sapho, White Cargo, Marriage of Elizabeth, Cow Puncher's Sweetheart, Cinderella. Chicago Stock co. opened a week's engagement 23 to packed house; co. good. When a Woman Wills 1. Three Twins 11.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Hooligan's Troubles came before he got here Oct. 21. Tempest and Sunshine 23; fine production; fair house. The Manhattan Gaiety Girls 25; canceled, and the Court and Kessler co. 24-27, astrology, legerdemain and music, pleasing good houses. The Wolf 10. Nine Mouse 16.

ALTOONA.—MISSLER (I. C. Missler): The Old Homestead Oct. 23; good house. The Merry Maiden Burlesquers 24; fair attendance. He Fell in Love With His Wife 27; medium house. A Pair of Country Kids 28; big house. Alma, Where Do You Live? 30. Italian Opera co. 1. Mrs. Leslie Carter 2. Forbes Robertson 4.

HONESDALE.—LYRIC (E. H. Dittrich): Steizen's U. T. C. Oct. 24; capacity both performances. Verlie, the male prima donna, 25, 26. The Hussars 31. The Confession 6. Forty-five Minutes from Broadway 7. The Dutchess 24. Madame X 27.

CHAMBERSBURG.—N S W THEATRE (Frank A. Shinabrook): This newly built house was opened on Oct. 13 by the Madame Sherry co. to a full house; good co. Billy the Kid 20; good co., to large business. The Girl Was Wasn't 27. Hi Henry Minstrels 1.

DANVILLE.—OPERA HOUSE (G. F. and D. S. Edmondson): The Chauncey-Keiffer Stock co. Oct. 9-14 gave satisfaction to fair business. U. T. C. co. 18; fair production; S. R. O. Hal Johnson in The Girl Who Wasn't 23. The Wife Decides 27.

PUNXSUTAWNEY.—JEFFERSON (F. L. Guthrie): The Newlyweds and Their Baby Oct. 19; fair business; the biggest hit in the history of the Jefferson. The Girl in the Taxi 24; very good; poor business. The Turning Point 1. His Honor the Mayor 8. Barriers Burned Away 11.

NORRISTOWN.—GRAND (Schlosky Brothers): Seven Days 18 pleased fair business. Girl

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to the Taxi 14 pleased two large audiences. Majestic 15-19. Along the Roanoke 21 pleased two large houses.

SHARON.—GRAND (G. B. Swarts): Three Twins 11 pleased big business. Harry Kelly in Mrs. Temple's Telegram 15. Way Down East 20 pleased big house. Buster Brown 23: fair business and co. The Gamblers 27.

ELKIN.—TEMPLE (Brown and Dien): The Hypnotic and Their Baby played 16 to capacity house; very good; well-pleased audience.

COOREY.—LIBRARY THEATER (H. W. Corey): His Honor the Mayor 16 to big house. Girl in the Taxi 20.

BELLEFONTE.—OPERA HOUSE (Ed. F. Herman): Girl in Taxi 18 pleased good house.

POTTSTOWN.—ACADEMY (Charles Hausman): Charles K. Champlin co. Oct. 30-4. Deep Purple 6.

WASHINGTON.—NIXON (D. Lee Deniston): The Chorus Lady 11; good co. and pleased.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): Madame X Nov. 17.

RHODE ISLAND.

PROVIDENCE.

Richard Jose Drew Well and Pleased—Harry Lauder Here for One Performance.

Valeska Suratt opened a week's engagement at the Empire Oct. 23 at the head of her own co. in The Red Rose, and was well received. The bunch up 30-4. Elsie Janis in The Slim Princess 6-11.

Richard Jose was at the Imperial Oct. 23-28 in three one-act plays. His several selections of old Irish songs were sung in excellent voice and appealed strongly to the large audiences assembled. The supporting cast is equal but adequate. Pinky O'Hara in Love's Young Dream 30-4.

The thirteenth anniversary of vaudeville at Keith's was fittingly observed by the presentation of a bill of unusual attractiveness. The one-act morality play Everybody leads off with Burt Leslie and co., Hickey's Circus, O'Brien Havel and co., and Jolly Wild and co., well placed.

Harry Lauder made his initial bow to a Providence audience at the Opera House 23 for one performance. A capacity house speaks for the warm reception he received.

The Imperial Russian Dancers with full symphony Orchestra were at the Opera House 23. The various dances were executed with much grace and charm and were delightful in every detail. Mademoiselle Sedlowa and Mikail Mordkin featured. The balance of the week 23-28 was given over to the Kinemacolor pictures of the Coronation of King George V. The performance includes a most wonderful series of films, lectured by Mr. R. A. Roberts. The Irish Players in repertoire 30-1. Everywoman 6-11.

Gus Fay and his Big Gaiety co. are the burlesquers at the Westminster 23-28. The well known olio featured. The Ginger Girls to follow.

The Boston Symphony Orchestra with Max Fiedler directing gave the first of the winter's series of concerts at Infantry Hall 24. Kathleen Parlow made her first appearance in this city as a soloist.

Reeves E. Church, the famous band soloist, is featuring at the Casino in cornet selections. It is a singular coincidence but nevertheless a fact that Tom O'Brien Hevel, now playing on the thirteenth anniversary bill at Keith's, was also on the first bill at that theatre thirteen years ago. F. J. BYLAND.

PAWTUCKET.—BIJOU (David R. Buffinton): The Bijou Stock co. in The White Sister (21) 22-28: capacity; Lillian Lee Anderson, Mamie Bergen, Adelaide Nye, Eileen Cosgriff, Miss Millet, Kathryn Thayer, R. A. Turner, Norman Foster, Joseph Thayer, Howard Benson, Henry Grady, Sam Wylie all did good work; piece was well staged by Director Lancaster. Strongheart 30-4.

WOONSOCKET.—BIJOU (George A. Haley): Bijou Stock co. in Arizona Oct. 23-28; excellent performance; good business. When We Were Twenty-one 30-4. In preparation, The White Sister.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews): Mutt and Jeff Oct. 16; fair, to fair business. Chocolate Soldier 20, 21; three full houses; splendid co. Stanley Players in repertoire 23-27; opened to S. R. O. Around the Clock 28. U. S. Marine Band 31. Girl in the Taxi 31. Frederick the Great 1. Excuse Me 2.

FLORENCE.—AUDITORIUM (Mr. O'Dowd): Ziegfeld Follies Girls Oct. 17 pleased a fair house; attraction had. The Stanley Players 18-21: very good co. to excellent business. Cohen's Fairies 23 pleased a crowded house. Frederick the Great 27. U. S. Marine Band 1. The White Sister 6. The Rosary 9.

COLUMBIA.—THEATRE (F. L. Brown): Chocolate Soldier Oct. 19; good, to capacity. Frederick the Great 20. Metropolitan Operatic Concert co. 21. Excuse Me 1. Creatore's Band 2. Around the Clock 3. The White Sister 4.

NEWBERRY.—CITY OPERA HOUSE (J. B. Scurry): The Clansman 14; fair co. and business. The Millionaire Kid 20. Frederick the Great 23. Girl in the Taxi 28.—COLUMBIA LYCEUM: Dr. G. F. Bibbs, lecturer, 23.

CAMDEN.—OPERA HOUSE (J. J. Goodale): The Man on the Box Oct. 19; good co., in rainy night house. Graustark 25. The Girl and the Trans 26.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): The Millionaire Kid 21. The Girl and the Trans 23. The Girl in the Taxi 30. Frederick the Great 31.

SPARTANBURG.—HARRIS (J. H. Greenwood): The Gamblers 17; large and well-pleased house. Rip Van Winkle 19 pleased. Mutt and Jeff 28.

SOUTH DAKOTA.

HURON.—GRAND (James Daum): The Le Brun Opera co. (Y. M. C. A. Lecture Course) Oct. 18; exceptionally fine entertainment and packed house. The Servant in the House 21; excellent co. and very good business.—ITEM: On 5 the Grand Opera House was damaged by fire to the extent of $500.

SIOUX FALLS.—NEW THEATRE (Fred. Becker): Yankee Doodle Boy Oct. 15 pleased full house. Two Orphans 21; good co. and business. Lonesome Pine 22. The Girl of My Dreams 24. U. T. C. 25.

DEADWOOD.—THEATRE (Frank E. Smith): The Golden Girl Oct. 16; excellent co.; crowded house; good business.

TENNESSEE.

CHATTANOOGA.—ALBERT TEATRE (C. W. Rex): Creatore and His Band Oct. 17 pleased poor business. The Chorus Lady 18 pleased fair business. The Gamblers 23. Thomas Jefferson in Rip Van Winkle 27. 28.—BIJOU (C. W. Rex): The Stampede 16-21 delighted good business. School Days 23-28.

BRISTOL.—HARMELING (Lawrence G. Caldwell): The Thief 14 delighted two large houses, matinee and night. Mary Stuart 21. Girl from Rector's 21. Jolly John Larkins Nov. 4. Thomas Jefferson in Rip Van Winkle 10. Manhattan Opera co. 22-25.

DYERSBURG.—UNDER CANVAS: Lewis Sisters' co. 9-15 pleased good business. Buffalo Bill 18.—AUDITORIUM (Scott Brothers): Man on the Box 18 pleased good business. Kelly Shuster Musical Comedy co. 23-28; good co.; fair business.

COLUMBIA.—OPERA HOUSE (J. T. Worten): Isner's Band 16 pleased good audience. The Echo 18 pleased packed house; many encores.

JOHNSON CITY.—MEMORIAL HALL (Captain K. M. King): The Thief Oct. 20; fair co. and business. The Girl from Rector's 30.

TEXAS.

SAN ANTONIO.

Prospects Bright for Good Season—Dockstader, The Red Rose, and Miss Nobody from Starland.

SAN ANTONIO, Oct. 18.—At the Grand Opera House (Sidney H. Weis) Dockstader's Minstrels Oct. 11, 12 was much better this season than when seen here last. Many new features have been added, and as usual business was good. Three well filled houses greeted the big minstrel and his supporters.

The Red Rose 13, 14, a musical comedy full of pretty music, scenic and entertaining dialogue, was well received here. Business was excellent. Eve Barnet was easily the favorite and very attractive in the role of Lola. Miss Nobody from Starland 15, 16, headed by Olive Vail, delighted a S. R. O. house on the first night and full house on the second night. Bertie Beaumonte as Nina, an Italian girl, is mistress of a whirlwind style of dancing that caused the young lady to dance again and again. Maud Emery, toe dancer, and Joe Neimeyer in a dance medley were also favorites. While The Red Rose was the best offering of the week, Miss Nobody from Starland ran her a close second.

Plays: Tim Murphy in The New Code and The Poor Rich 17, 18; The Wolf 20; Down in Dixie Minstrels 21, 22; Sousa and His Band 27; George Evans' Minstrels 28. 29; The Third Degree 31; The Third Degree 4; Jolly Bachelors 5-7; Madame Sherry 8-10; Al. G. Field's Minstrels 11, 12.

HADEN F. SMITH.

GALVESTON.—GRAND (Charles T. Brian): Lew Dockstader's Minstrels 21; good performance and attendance. Smart Set 19; topheavy house. The Red Rose 10 delighted S. R. O. Tim Murphy in The New Code 12; always popular here and drew well in spite of inclement weather. The Wolf 15; fair business. Olive Vail in Miss Nobody of Starland; good co.; crowded house. The Thief 22; good business. Honey Boy Evans's Minstrels 24. Sousa's Band 26. Dixie Minstrels 29, 30. The Girl and the Tramp 5. Madame Sherry 7. Al. G. Field's Minstrels 8. The Third Degree 12.

SULPHUR SPRINGS.—JEFFERSON (W. W. Williamson): The Girl from Rector's Oct. 19; good business; fair performance. The Third Degree 23; fair business; Grace Lord as Annie Jeffries deserves special mention, while Raymond Wells as Richard Brewster demonstrated marked ability.—ITEMS: The Third Degree could play to-morrow night to capacity.—The Lyric, under the management of M. A. Moore, has been remodeled and is one of the nicest little houses in east Texas, and has been playing to its capacity.

AMARILLO.—GRAND (J. D. Moore): Florence Gordon in Girl and the Tramp 4; fair, to very good business. Albert Taylor in Our Attorney 6. We Are King 7; splendid, to good business. C. William Kolb in Girl in the Train 9; excellent co.; capacity business.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild): A Man on the Case 13; half a house. Chicago Glee Club 16; good business and pleased. The Wolf 19; good co. and business. Down in Dixie Minstrels 22. The Thief 25.

WICHITA FALLS.—WICHITA (J. P. Marlow): Apple James in Judy O'Hara Oct. 16; fine co.; small but appreciative audience. Red Rose, with Eve Barnett, 20; crowded house and was well received. Nat Goodwin in The Captain 25. The Lion and the Mouse 28.

EL PASO.—THEATRE (Howard Fogg): Sousa's Band Oct. 25. Polly of the Circus 27, 28.—ITEM: Nat Reiss Carnival co. opened to crowded tents on 16 and will give their last performance 21.

SHERMAN.—OPERA HOUSE (A. B. Saul): The Third Degree Oct. 17 to capacity; a most excellent attraction. Lew Dockstader's Minstrels 18; S. R. O.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Third Degree Oct. 18; light business; highly pleased.

DUBLIN.—HARRISON TENT SHOW: Good attraction 9-16. Hagenbeck and Wallace 17.

UTAH.

SALT LAKE CITY.

Seven Days Well Presented—"Muggins" Davies and Walter De Leon Well Received

At the Salt Lake Theatre, Seven Days Oct. 16-18, drew fair houses. A swell society concert was given 20, by the choir of 200 voices selected from the great body of singers known as the Mormon Tabernacle Choir. These are to go on a tour of Eastern cities, with New York as the culminating point. The house was packed and the choir did excellent work. The special train of Pullman cars will leave Salt Lake 23—giving 23-30 concerts and returning Nov. 28. George D. Pyper is manager; Professor Evan Stephens, conductor; John J. McClellan and Edward P. Kimball, organists. Lizzie Thomas-Edwards, Edna Evans, John T. Hand, David Jacob, Horace S. Ensign, Fred C. Graham, John Robinson, Melvin Peterson, vocal soloists; Professor Willard Weihe, violin soloist; Lydia White, harp soloist. Sweetest Girl in Paris Oct. 23-25.

At the Colonial the college play, The Campers drew fair business 16-18. "Muggins" Davis was sweet and popular, especially for her Howdy-do duet with Walter De Leon. Ralph Bell, Roscoe Arbuckle, Lawrence Dowes, Jack Martin, Louise Brownell, Minta Durfee, Elmer Le Noir and G. Lester Paul were all satisfactory. Florence Roberts co. in Jim the Penman, week of 22.

At the Orpheum week of 16, Madame Besson, ably supported by Charles Dodsworth, made a hit in the playlet, The Woman Who Knew. Besides this, was a good bill, which drew capacity houses all the week.

At the Garrick, which is now under the management of former manager Archie Cox, the Garrick company presented The Great John Ganton, week of 16, to good business.

C. E. JOHNSON.

OGDEN.—THEATRE (G. O. Barry): Walter De Leon and "Muggins" Davies in The Campers Oct. 16; made a big hit. Ralph Bell as Bismarck, Roscoe Arbuckle as "Fat" Tollman, Louise Brownlee as the college widow, and Minta Durfee as Kate Selden were well received. Costumes and scenery were exceptional. The University of Utah fell given at the finale of the first and third acts had a pleasing effect; fair house. Roberts, Bergen and Morris in Sweetest Girl in Paris 23.—ORPHEUM (Joe Gem): Excellent bill to crowded houses 19-21.—ITEM: LYCEUM (J. E. Nuckols): Dark indefinitely, due to fire.

VERMONT.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Witching Hour Oct. 20; excellent co.; fair business. Baby Mine 23; fine attraction; good house. Cat and Fiddle 24 pleased good house. Kennedy-Follett co. 30. Madame X 31.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Rockwell's Sunny South co. pleased good house 24. The Goose Girl 10.

WHITE RIVER JUNCTION.—GATES OPERA HOUSE (A. M. Hall): Goose Girl Oct. 26. Cat and the Fiddle 2.

VIRGINIA.

RICHMOND.—ACADEMY (Lee Wise): The Country Boy Oct. 20, 21 pleased fair business. The Firing Line 23 failed to please. Excuse Me 25 pleased big business. Anna Held in Miss Innocence 26, 27. Howe's Pictures 28. Rebecca of Sunnybrook Farm 30-1.—BIJOU (C. I. McKee): The Goose Girl 23-28; fair business. St. Elmo 30-4.—UNDER CANVAS: Barnum and Bailey Circus 25 to capacity. Season closed here. Buffalo Bill 1.

STAUNTON.—BEVERLEY (Barkman and Shults): The Goose Girl Oct. 14; two performances; business and performance good. Seven Days 16; good business and splendid production. Madame Sherry 18 failed to satisfy a capacity house. Excuse Me 26. The Fair Co-Ed 28.

ROANOKE.—ACADEMY (C. W. Beckner): The Country Boy Oct. 19 pleased nice business. Arrival of Kitty 23; poor co. and business. Excuse Me 25. Girl from Rector's. Jefferson De Angelis 1. Bohemian Girl.

WASHINGTON.

SPOKANE.

Baby Mine at the Auditorium—Jeanne Towler in The White Sister.

Baby Mine played to big business at four performances at the Auditorium Oct. 16-18. The White Sister, with Jeanne Towler in the title role 20-21. The Paradise of Mahomet, with Grace Van Studdiford 22-28. Sheehan Opera co. 24-25. Mme. Lillian Nordica 26. The Girl in the Taxi 28-29. Mother 30 to Nov. 1.

At the Mercy of Tiberius was presented by the Lawrence Players at the American Theatre 15-21. Carmen is underlined.

Herbert Riley, 'cellist, assisted by Olivia Dahl, soprano, and Edgar Sherwood, pianist, appeared in a recital at the Sherman-Clay rooms 20 playing upon a Gazziane, a rare Italian instrument.

Jan Kubelik is announced by Mrs. H. W. Allen for a recital at the Auditorium Nov. 27.

Washington State College girl's sextette, composed of Iris Knox, Josephine Olson, Irma Turner, Inez Brakeman, M. Davis, and Leona Tramill, will tour the Inland Empire the second semester of the college year. The trip was pronounced a decided success by those attending the entertainments last year. Mrs. Kuria Strong, instructor in voice at the college, will direct the tour, the accompanist being Gladys McCroskey.

Myrtle Young, of the Clover Trio, playing Orpheum time, is recovering from an operation for appendicitis at Sacred Heart hospital here and will join her co. at San Francisco.

Marguerite Hardy, soprano, scored with Loring in an Aeroplane at Dreamland Theatre the week of 15. Singers at other picture houses are: Paul Meyers, Empire; Matt Dennis, Clem; Wallace Brownlow, Casino; Baby Strong, Spokane.

W. S. M'CREA.

SEATTLE.

Sam Bernard and Nella Bergen Drew Well and Pleased—Record of the Week.

At the Moore the attraction was He Came from Milwaukee Oct. 15-21, matinees 18 and 21, which was presented by an excellent co. before medium and large houses. Sam Bernard scored in the leading part and was an ovation, and in reply made an apt speech. In the cast were Nella Bergen, Louise Mink, Anna Wheaton, Alice Gordon, George Baldwin, Billy Gaston, John J. Cain, Henry Norman, Charles B. Burrows, and other talent. The Flirting Princess 22-25. The Paradise of Mahomet 26-28.

The Girl in the Taxi 15-21, matinees 18 and 21, was presented in a clever manner at the Metropolitan before audiences averaging fair business. The applause was liberal. Pearl Sindelar, in the title role, gave a life-like interpretation of the character. Roy Sumner showed his skill and ability to good advantage as Bertie Stewart. Philip Branscom was convincing as John Stewart. Isabelle O'Madigan as Clara Stewart gave a faithful portrayal, and the rest of the co. rendered efficient support. Mimi Hajos in The Spring Maid 22-28.

At the Seattle in Old Kentucky 15-21, matinees 18, 19, and 21, was presented in the same delightful manner as in previous years. Mildred Johnson was seen to advantage in the role of Madge Brierly. Audiences averaged good business. The Girl, the Man, and the Game 22-28.

The offering at the Alhambra was A Poor Relation Oct. 15-21, matinees 18, 19, and 21, which drew small and medium houses. Lee Willard in the title role gave a faithful portrayal. Gertrude Dennis was seen to advantage as Dolly Fays. E. J. McDonald sustained the heavy role with effect, and the other members of the cast gave good support. The Gay Dr. Lyon 22-28.

At the Lois the Sandusky-Stockdale co. appeared in a good presentation of The End of the Trail Oct. 15-21, which played to houses averaging fair business. In the cast were Clara Beyers, Rhea Mitchell, Eva Marie French, Lloyd Ingraham, Bert Hadley, Kernan Cripps, and others. Same co. in The Clansman 22-28.

The Mammoth Rink, Seneca Street and Fourth Avenue, has been recently converted into a temporary auditorium, with a seating capacity of about 6,000, in order to provide for those who are expected to attend the revival meetings Oct. 22-6 to be held there by Gipsy Smith.

BENJAMIN F. MESSERVEY.

ELLENSBURG.—THEATRE (H. G. Elwood): Richard Carle and Edna Wallace Hopper in Jumping Jupiter Oct. 10; fair house.

EVERETT.—THEATRE (L. S. Dwyer):

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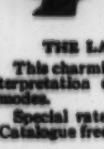

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in Old Kentucky Oct. 13. Sam Bernard in He Came from Milwaukee 14; good house.

WEST VIRGINIA.

WHEELING.—COURT (Charles A. Feinler): Aborn English Opera co. in splendid production of Bohemian Girl Oct. 18, 19; good business. Nazimova 21; good business. Thomas Shea 23-28; opening with A Man and His Wife, Dr. Jekyll and Mr. Hyde. The Bells to interesting patronage. Harry Kelly 4. Madame Nesia and the Russian Dancers 5. Forbes Robertson 7. Girl of the Golden West 9.——APOLLO (E. W. Rogers): The Queen of the Borgias 23-28 opened to S. R. O.

FAIRMONT.—GRAND (Will Deshon): Manhattan Girls Oct. 18; good house. David Higham 19; medium house. John W. Vogel's Big City Minstrels 21; good attraction; well attended. Isle of Spice 26. His Honor the Mayor 28. Bohemian Girl 2. Concert 3. Old Homestead 4.——ITEM: Manager Will Deshon is apparel of a packed house at the appearance of The Beauty Spot, in which his brother, Frank Deshon, is starring. The Beauty Spot will appear at the Grand early next month.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): Mary Emerson Oct. 19-21 in The Making of Madeline, Will o' the Wisp, His Majesty and the Maid, The Power Behind the Throne, and The Streak of Yellow pleased good business.

CHARLESTON.—BURLEW (M. S. Burlew): Peck's Bad Boy Oct. 18; fair business. Madame Sherry 21 pleased good-sized audience. Mary Emerson Stock co. 23-28. Bohemian Girl 31.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkman): The Firing Line Oct. 18; excellent performance to good business. Harry Kelly in His Honor the Mayor 30. The Old Homestead 6.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Peck's Bad Boy Oct. 21; fair business. Daniel Boone 30. The Girl from Rector's 1.

WISCONSIN.

SUPERIOR.—GRAND (F. J. Buckley): Forbes Stock co. in The Regeneration Oct. 16 pleased; biz business. Sunny Side of Broadway 23. Fortune Hunters 26. Heart Breakers 1. Hottest Coon in Dixie 5. Three Twins 6. The Gamblers 8. Cow and the Moon 11. Old Stewart 16. George Sidney 18. Lyman Howe 21. Madame Sherry 23. Mysterious Willard 24-26.——ITEM: Manager Hoyland expects to have the New Broadway Theatre ready for the opening bill about Dec. 15.

RHINELANDER.—ITEM: The Grand Opera House and Bijou Theatre are now controlled by Herman Sander, owner of the new Majestic vaudeville and motion picture house, which was opened to the public last month. The transfer was made last week, and Manager F. C. Kruckeberg retires from the theatrical field here. Manager Sander has closed the Bijou, which was the first moving picture house to be operated in this city.

EAU CLAIRE.—GRAND (C. D. Moon): The Fortune Hunter Oct. 25. The Girl I Love 28. The Heart Breakers 31. William Courtney in Don 1. The Girl of My Dreams 8. Aborn Opera co. 11. Joanne Nucia in Carmenia 18. Madame Sherry 22.——ITEMS: This house has discontinued vaudeville and resumes its former policy.—The Orpheum has taken on continuous vaudeville again in connection with motion pictures.

RACINE.—THEATRE (H. M. Andrews): The Gamblers Oct. 9; splendid production; only fair patronage. A German Gentleman 22; good co. and performance; attendance good. The Three Twins 31; co. good; fair patronage; wet weather. U. T. C., 30. Polly of the Circus 31. Heart Breakers 29. Monte Carlo Girls 1. Deep Purple 6. Fortune Hunter 8.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Girl I Love Oct. 17 pleased big house. U. T. C. 18; fair house. The Three Twins 20 pleased fair business. The Mississippi Girls 24. A Race for A Widow 28. Three Twins 30. The Rector Girls 31. Frank Whanger in Cobbs Player 4. The Deep Purple 6. The Cowboy Girl 7-8. Paid in Full 10.

APPLETON.—THEATRE (E. L. Goldberg): Busy Izzy Oct. 16; satisfaction; good house. Allen Neilson-Ricardo Martin Grand Opera co. 19 delighted large audience. Victor Morley in The Girl I Love 23; pleased good house. The Three Twins 27. Get-Rich-Quick Wallingford 6. The Girl of My Dreams 7. Howe's Travelogues 8. The Fortune Hunter 10.

JANESVILLE.—GRAND (Peter L. Myers): Checkers Oct. 16; good production to fair business. The Girl I Love 18; very pleasing performance, with Victor Morley, Johnny Dove and Ted Burns sharing honors with Seniors Nocrato, Elanor Henry, and Olivette Haynes, and the chorus; good business. U. T. C. 21 to fine business. The Gamblers 24. Lyman Twins 25.

FOND DU LAC.—HENRY BOYLE THEATRE (D. C. Sargent and A. M. Merritt): The Girl I Love Oct. 19; satisfaction, to good house. Three Twins 26. Get-Rich-Quick Wallingford 6. Girl of My Dreams 10. The Fortune Hunter 14. Sousa's Band (matinee) 31.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): The Gamblers Oct. 22 pleased satisfactory business. Eddie Foy in Over the River 26. Bailey and Austin in The Top o' the World 28. The Crusaders 28, 29.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Winnieger Brothers Oct. 23-28 to capacity, John T. McCutcheon, lecturer and cartoonist, 31, Sunny Side of Broadway 2. The Traveling Salesman 4. A Race for a Widow 10.

OSHKOSH.—GRAND (J. B. Williams): Checkers Oct. 18; good house. The Girl I Love 20; crowded house and fine performance. Keep the Country Boy 22; good house; matinee and night. Three Twins 28.

LA CROSSE.—THEATRE (Gage and Wehlister): Traveling Salesman Oct. 20; good business. Guy and the Moon 22; fair house. The Fortune Hunter 23 pleased large audience.

MARINETTE.—OPERA HOUSE (D. J. Madarin): The Dixie Chorus Oct. 20; excellent co.; S. R. O.

SHEBOYGAN.—THEATRE: George Sidney in Busy Izzy Oct. 17. Gamblers 21; good business.

WAUSAU.—GRAND (C. S. Cose): Busy Izzy Oct. 20; good co.; pleased. The Girl I Love 30.

WYOMING.

LARAMIE.—OPERA HOUSE (H. R. Root): Benton's Comedians Oct. 19-21 in The Cowboy's Girl. Saved from the Sea, and Three Years in Arkansaw; light business. Jim the Penman 30.

CANADA.

MONTREAL.

Francis Wilson Well Received—Pomander Walk Drew Well on Second Visit.

Francis Wilson opened at His Majesty's Oct. 23 in A Bachelor's Baby and it proved a most enjoyable comedy ably interpreted. Mr. Wilson as Thomas Bezek was exceedingly humorous and also did clever work in the quieter passages. Baby Davis made a hit and capable work was done by Louis Mason, Edna Brusa and Alma Chester. Naughty Marietta 30-4.

The charming comedy of Pomander Walk, which had its premiere in Montreal last season, returned to the Princess 23-28, and was warmly greeted. Geo. Giddins and Lennox Pawle repeated their successes as the Admiral and Brooke-Hoskins and Dorothy Parker and Edgar Kent made a charming pair of lovers. Maude Millet scored as Mrs. Peakett. Joseph Valtin, a newcomer, was excellent as the lovelorn Basil, and Cynthia Brooke and Reginald Dance, also new in their roles do capable work. Viola Allen in L. N. Parker's new play, Lady Coventry 30, 31.

Ponchot's Flying Ballet is the sensational headliner at the Orpheum, and is an excellent number. The Squarers proved an amusing sketch. Lola Merrit and Frank Otto sang some taking songs. A Stormy Hour, Silhouette Fun in Shadowland, Jarrow, the humorous trickster, Nellie V. Nichols, and Martinetti and Sylvester are other items.

The Cherry Blossoms give a satisfactory performance at the Royal. Lillian Perry, Ethel Hall, and Frank Dobson were among those who scored.

The Maitre des Forges is the bill at the National with M. Scholer in the title role and Mlle. Vohrey as Claire. W. O. TREMAYNE.

TORONTO.

With Edged Tools Presented by a Capable Company—Personal Mention.

The premier attraction at the theatres this week was Henry Seton Merriman's brilliant play With Edged Tools. The epigrammatic dialogue combined with the density of characters formulate a most interesting play that was well presented by a very capable company. Hamilton Deane as Jacob Meredith, was exceptionally clever, typing the true Merriman spirit. Millecent Cherne as shown by Marguerite Collier was not only entertaining, but also possessed of rare skill, in her presentation of that part. Marie Leonard as Jessilyn was charming, and graceful while Messrs. Bedwell and Richard Hicks in minor parts were quite competent. Grace George 30-4.

Maude Adams in Chantecler at the Princess, played to capacity business.

The Rosary made its reappearance at the Grand to good business, being presented by a capable company. Mr. Reynolds as Father Brian was greatly applauded. The other parts were also well received.

Another premiere bill was given at Shea's, the headliners being Houdini the Handcuff King and Charlie Grapewin and company, in the Awakening of Mr. Pipp. A pretty sentimental sketch Sweethearts was well presented by Mr. and Mrs. Erwin Connelly. Miss Martha on the trapeze was thrilling and much admired. Gilbert E. Loose, the triple singer sang some, and then Brown and Ayer sang some more, winning much applause. They had a good number. Work and Ober, acrobats, and the Marimba Band completed the attractions. E. CHESTER IRONSIDE

CALGARY, ALTA.—LYRIC (W. R. Sherman): Sherman Stock co. in Girls 16-18; good performance and good business. Madame Sherry 19-21 (W. R. Sherman and F. W. Healey): Walter Cattlet as Theophilus Sherry made a most pronounced hit; Jessie Stowe, Ethel Bell, Marie Horgan, Bert Wainwright, Heaton Bedford, were all excellent; best balanced musical comedy co. we have had; to-night's bill: Kyle): Excellent vaudeville; capacity.——SHERMAN'S AUDITORIUM: 16-21: Kinemacolor Coronation Motion Pictures.——ITEMS: Sherman and Healey's Madame Sherry co. opens a new theatre at Enderby, B. C., 2.——James Stratton Forbes, father of Gus A. Forbes of the Forbes Stock co., Duluth, Minn., and of the Missos's Calgary correspondent, died in Calgary Oct. 21.

VICTORIA, B. C.—VICTORIA THEATRE (C. Denham): Baby Mine 6; good co.; capacity; pleased. Sam Bernard in He Came from Milwaukee 10; excellent co.; capacity; pleased. In Old Kentucky 11; good co.; good business. The Girl in the Taxi 13. Madame Sherry 18. auxiliary of Victoria Musical Society, please to a very select audience. Bright Eyes 16, 17. The Fifth Sister 23. Grace Van Studdiford 30.——EMPRESS (W. W. Wimper): B. and C. Vaporville; good vaudeville bill and pleased to good business.——PRINCESS (Dave Williams): Dark—indefinitely.

LONDON, ONT.—GRAND (John R. Miehlenbrick): The Mummy and the Humming Bird Oct. 19; good performance; fair attendance. The Squaw Man 21; two performances; average business; pleased. Norman Hackett in Satan Sanderson 24; light attendance; deserved better. The Private Secretary 25; performance and business only fair. The Night of Way 28. Maude Adams in Chantecler 30. The Rosary 31. Harry Lauder 1.——ITEM: The light business of the past week is probably accounted for by the strength of the bookings immediately following.

SASKATOON, SASK.—EMPIRE (Joseph Sutton, Jr.): The Bekarii Stock co. 16-18 to very good houses. W. K. Sparks presents Anna Day in When Knighthood Was in Flower 19, 20. Willard, the Wizard, 21. G. H. Summer's Stock co. 23-28. Dixie Jubilee Singers 30.——ORPHEUM (C. O. Rodgers): Fox Brothers in comedy 21.——STAR (Ed. Hubillard): The Elite Musical co. in comedy 23-28.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Baby Mine Oct. 5; good performance and house. The French Maid 7; poor business. With Edged Tools 9; fine performance; poor business. Paul Gilmore 11; fair performance; poor business. Fortune Hunter 14; fine performance; good business. Squaw Man 25. Private Secretary 30.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Rosary Oct. 16, with John Meehan, Clara Richardson, Lawrence O'Brien, William E. Warren, Samuel Barlow, Richard Summers, and Evelyne Silver, all of whom appeared to advantage; co. well received by good business.

BARRIE, ONT.—GRAND (John Powell): The Little French Maid Oct. 9; fair co. and business. Paul Gilmore in Mummy and the Humming Bird 18; good co.; fair business. Hottest Coon in Dixie 19; poor co.; light business. Ben Gough, cartoonist, 17. Hanford Dodge in The Right of Way 21.

OTTAWA, ONT.—RUSSELL (P. Gorman): The Squaw Man Oct. 13, 14 pleased large audiences. Mark Hambourg, pianist, pleased 16. His Royal Highness, the Duke of Connaught, occupied the vice-regal box. The All-Star Imperial Russian Ballet 19. Francis Wilson in The Bachelor's Baby 20, 21. The White Squaw 23.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): With Edged Tools Oct. 13; excellent attraction; good house. Benjamin Orchestra and Mart King (Y. M. C. A. course) 17; crowded house; pleased. Mummy and Humming Bird 20 pleased fair house. Right of Way 27.

SHERBROOKE, QUE.—HIS MAJESTY'S (Lou Cathro): Mark Hambourg, pianist, Oct. 12 pleased small audience. Adelaide Prebel in Madame X 14; very good co.; fair house. J. C. Rockwell's Sunny South co. 19. Girl from Rector's 20. The Climax 21. Cat and Fiddle 26.

QUEBEC, QUE.—THEATRE (F. Pelse): Mark Hambourg Oct. 20. Girl from Rector's 21; two good houses. Cat and the Fiddle 27, 28. Francis Wilson 30.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE PACIFIC (Stair and Havlin, mgrs.): St. Louis, Mo., Oct. 29-Nov. 4. Kansas City 5-11.

ADAMS, MAUDE (Charles Frohman, mgr.): Syracuse, N. Y., 1, 2. Rochester 3, 4. Brooklyn 6-11.

ALLEN, VIOLA (Liebler and Co., mgrs.): Montreal, Can., Oct. 30-Nov. 4.

ANGLIN, MARGARET (Liebler and Co., mgrs.): New York city Oct. 2—indefinite.

A RAIN, THE (Henry B. Harris, mgr.): New York city Sept. 5—Nov. 4.

ARLISS, GEORGE (Liebler and Co., mgrs.): New York city Sept. 18—indefinite.

AT SUNRISE (Darrell H. Lyall, mgr.): Milbank, S. D., 1. Ortonville, Minn., 2. Montrideo 3. Madison 4. Watertown, S. D., 6. Marshall, Minn., 7. Tracy 8. Brookings, S. D., 9. Madison 10. Dell Rapids 11. Pipestone, Minn., 14.

AT THE MERCY OF TIBERIUS (Glaser and Blair, mgrs.): Paterson, N. J., 30-Nov. 4. Newark 6-11.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Youngstown, O., 1. Elyria 2. Fremont 3. Sandusky 4. Toledo 5-11.

AVIATOR, THE (R. R. Trousdale, mgr.): Winfield, Kan., 2. Blackwell, Okla., 3. Caldwell 4. Anthony, Kan., 6. Alva, Okla., 7. Cherokee 8. Enid 9. Perry 10. Pawnee 11. Tulsa 12.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): Boston, Oct. 30-Nov. 4.

BABY MINE (No. 2; Wm. A. Brady, Ltd., mgrs.): Philadelphia, Pa., Oct. 23-Dec. 2.

BABY MINE (No. 3; Wm. A. Brady, Ltd., mgrs.): Lexington, Mich., 1. Big Rapids 2. Reading 3. Lansing 4. Anderson, Ind., 5. Richmond 6. Connersville 7. Shelbyville 9. Crawfordsville 10. Terre Haute 11, 12.

BABY MINE (Wm. A. Brady, Ltd.): Salt Lake City, U., 30-Nov. 4. Ogden 5. Grand Jct., Colo., 6. Leadville 7. Canon City 8. Colorado Springs 9. Greeley 10. Boulder 11.

BABY MINE (No. 4; Wm. A. Brady, Ltd., mgrs.): Rome, N. Y., 2. Oswego 3. Auburn 4. Geneva 6. Penn Yan 7. Lyons 8. Batavia 9. Perry 10. Niagara Falls 11.

BA'HELOR'S HONEYMOON (Gilson and Bradford, mgrs.): Hicksville, O., 1. Defiance 2. Paulding 3. Bryan 4. Napoleon 6. Ottawa 7. Bowling Green 8. Lima 9. Van Wert 10. New Bremen 11.

BARRIERS BURNED AWAY (Gilson and Bradford, mgrs.): Monessen, Pa., 1. Brownsville 2. Uniontown 4. Scottdale 6. Greensburg 7.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Cincinnati, O., 30-Nov. 4. Detroit, Mich., 6-11.

BATES, BLANCHE (David Belasco, mgr.): Boston, Mass., 23-Nov. 4.

BELLEW, KYRLE (Charles Frohman, mgr.): Pocatello, Ida., 1. Butte, Mont., 2. Great Falls 3. Helena 4. Missoula 5. Spokane, Wash., 7. Walla Walla 9. Yakima 10. Hilensberg 11.

BEN-HUR (Klaw and Erlanger, mgrs.): Boston, Mass., Nov. 2—indefinite.

BEVERLY (Eastern): A. G. Delamater, mgr.): Louisville, Ky., 30-Nov. 4. Lexington 6. Y. Dayton, Tenn., 8. Rome, Ga., 9. Cedartown 10. Athens 11.

BEVERLY (Southern): A. G. Delamater, mgr.): New Berne, N. C., 1. Kinston 2. Goldsboro 3. Wilmington 4. Lumberton 6. Laurinburg 7. Rockingham 8. Monroe 9. Albemarle 10. Concord 11.

BEYOND THE DIVIDE: Philadelphia, Pa., Oct. 30-Nov. 4.

BILLY THE KID (Herbert Parrar, mgr.): Millville, N. J., 1. Vineland 2. Burlington 3. Plainfield 4.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): Utica, N. Y., 6. Albany 7, 8. Troy 9. Rochester 10. Youngstown 11.

BLUE BIRD (Liebler and Co., mgrs.): Boston, Mass., 23-Nov. 11.

BOUGHT AND PAID FOR (Wm. A. Brady, mgr.): New York city Sept. 25—indefinite.

BOY DETECTIVE: Toledo, O., Oct. 29-Nov. 4.

BRENNAN, EDMUND (Joseph M. Weber, mgr.): Chicago, Ill., Oct. 22—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Ft. Wayne, Ind., 30-Nov. 1. Holland, Mich., 2. South Bend, Ind., 6-8. Indianapolis 9-11.

BROWN, GILLMORE (Frank A. Howe, mgr.): Stockton, Kan., 1. Kirwin 2. Lenora 3.

BUNTY PULLS THE STRINGS (Cecil De Mille, mgr.): New York city Oct. 10—indefinite.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Oct. 2—indefinite.

CARTER, MRS. THEALIE (John Dort, mgr.): Lebanon, Pa., 1. Altoona 2. Johnstown 3. Dayton, O., 4. Louisville, Ky., 6-11. Lexington 12. Evansville, Ind., 13. Vincennes 14. Terre Haute 15. Indianapolis 16.

CHEROKEES (Morgan and De Mill, mgrs.): Hillsboro, N. D., 1. Milton 2. Milton City, Manit., 3. Hillsboro 4. Bowman 6. Butte 7. Anaconda 8. Great Falls 9. Helena 10. Missoula 11. Wallace, Ida., 12.

CHIMMIE, CHARLES (David Proheman, mgr.): Philadelphia, Pa., Oct. 16-Nov. 4.

CHIEF OF THE SECRET SERVICE: Kansas City, Mo., Oct. 29-Nov. 4.

COBURN, FLAVIA (L. E. Constock, mgr.): Streator, Ill., 1. Dixon 2. Prospect 3. Racine, Wis., 4. Madison 6, 7. Mason City, Ia., 8. Des Moines 9-11.

CHORUS LADY: Jersey City, N. J., Oct. 30-Nov. 4.

COLLIER, WILLIAM (Messrs. Shubert, mgrs.): Urbana, Ill., 1. Ft. Wayne, Ind., 2. Toledo, O., 3, 4.

COMMUTING, THE (Henry B. Harris, mgr.): Los Angeles, Cal., Oct. 29-Nov. 4.

CONCERT, THE (David Belasco, mgr.): Chicago, Ill., Oct. 22—indefinite.

COUNTESS CATHERINE (Daly and Havlin, mgrs.): Syracuse, N. Y., Oct. 30-Nov. 4. Utica 6-11.

COUNTRY BOY (Henry B. Harris, mgr.): Buffalo, N. Y., Oct. 30-Nov. 4. Grand Rapids, Mich., 5-7. Bay City 8. Saginaw 9. Flint 10. Lansing 11. Port Huron 12.

COUNTRY BOY (Henry B. Harris, mgr.): Oakland, Cal., Oct. 30, Nov. 1. Stockton 2. Sacramento 3, 4.

COUNTRY BOY (Henry B. Harris, mgr.): Chicago, Ill., 23-Nov. 4.

COUNTY SHERIFF (Eastern: O. D. Woodward, mgr.): Dolgeville, N. Y., 1. Herkimer 2. Utica 3. Waverly 4. Sherburne 6. Oneonta 7. Cooperstown 8. Oxford 9. Norwich 10. Binghamton 11.

COUNTY SHERIFF (Western: O. D. Woodward, mgr.): De Kalb, Ill., 2. Hammond, Ind., 3. Benton Harbor, Mich., 4. Goshen, Ind., 6. Wabash 7. Kent 8. Rochester 9. Logansport 10. Danville, Ill., 11.

COWBOY AND THE THIEF (Rowland and Gaskill, mgrs.): Chicago, Ill., 29-Nov. 4.

COWBOY GIRL (Eastern: Jack Hazlitt, mgr.): Agosta, Ind., 1. Huntington 4. Union City 7. Geneva 8. Ridgeville 9. New Castle 10. Muncie 11.

COWBOY GIRL (Northern: H. H. Whittier, mgr.): Chicago, Ill., Oct. 29-Nov. 4.

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CROSSMAN, HENRIETTA (Maurice Campbell, mgr.): Utica, N. Y., 1, Gloversville 2, Amsterdam 3, Troy 4, New York city 6-11.
DANIEL BOONE ON THE TRAIL (Robert H. Harris, mgr.): Akron, O., Oct. 30-Nov. 1, Dayton 2-4, Philadelphia, Pa., 6-11.
DAWN OF A TO-MORROW: Chicago, Ill., 29-Oct. 4, Dayton, O., 5-8, Columbus 9-11.
DEEP PURPLE (Liebler and Co., mgrs.): Milwaukee, Wis., Oct. 29-Nov. 1, Belvidere, Ill., 2, Janesville, Wis., 3, Racine 4, Waukegan, Ill., 5, Beloit, Wis., 6, Rockford, Ill., 7, Aurora 8, Joliet 9, Ft. Wayne, Ind., 11.
DODGE, SANFORD (H. A. Johnson, mgr.): Kingston, Can., 1, Renfrew 2, Ottawa 3, 4, Lindsay 6.
D'ORSAY, LAWRENCE (John Cort, mgr.): Edmonton, Can., 2-4, Calgary 6-8, Vancouver, B. C., 10, 11.
DORO, MARIE (Charles Frohman, mgr.): Toronto, Ont., Oct. 30-Nov. 4, Buffalo, N. Y., 6-11.
DRAMA PLAYERS (Messrs. Shubert, mgrs.): Cleveland, O., 6-11.
DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.
DREW, ROBERT (Henry B. Harris, mgr.): New York city Oct. 30—indefinite.
ELI AND JANE (Harry Green, mgr.): Marble Rock, Ia., 1, Clarksville 2, Dumont 3, Rockwell 4, Lehigh 6, Livermore 7, Forest City 8, Britt 9, Humboldt 10, Kanawha 11.
ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Chicago, Ill., Oct. 16-Nov. 4.
EVERYWOMAN (Eastern; Henry W. Savage, mgr.): Providence, R. I., 30-Nov. 4, Boston, Mass., 6—indefinite.
EVERYWOMAN (Western; Henry W. Savage, mgr.): Chicago, Ill., Oct. 16-Nov. 11.
EXCUSE ME (Eastern; Henry W. Savage, mgr.): Philadelphia, Pa., Oct. 23-Nov. 18.
EXCUSE ME (Southern; Henry W. Savage, mgr.): Columbia, S. C., 1, Charleston 2, Augusta, Ga., 3, Savannah 4, Jacksonville, Fla., 5, Macon, Ga., 6, Atlanta 7-8, Greenville, S. C., 9, Spartanburg 10, Asheville, N. C., 11.
EXCUSE ME (Western; Henry W. Savage, mgr.): Chicago, Ill., Oct. 23—indefinite.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods, mgr.): Chicago, Ill., Sept. 1—indefinite.
FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): St. Louis, Mo., Oct. 30-Nov. 4.
FIRING LINE (A. G. Delamater, mgr.): Graham, N. C., 1, Raleigh 2, Sanford 3, Fayetteville 4, Wilson 6, Rocky Mount 7, Tarboro 8, Williamston 9, Kinston 10, New Berne 11.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Chicago, Ill., Oct. 30-Dec. 23.
FORTUNE HUNTER (Cohan and Harris, mgrs.): St. Louis, Mo., Oct. 29-Nov. 4.
GAMBLERS, THE (Original; Authors' Producing Co., mgrs.): Boston, Mass., Oct. 2-Nov. 11.
GAMBLERS, THE (Eastern; Authors' Producing Co., mgrs.): Johnstown, Pa., 1, Lock Haven 2, Williamsport 3, Shamokin 4, Scranton 6, 7, Wilkes-Barre 8, 9, Carbondale 10, Middletown, N. Y., 11.
GAMBLERS, THE (Western; Authors' Producing Co., mgrs.): Minneapolis, Minn., 29-Nov. 4, Duluth 5, 6, Superior, Wis., 8, St. Cloud, Minn., 9, Fargo, N. Dak., 10, Crookston, Minn., 11.
GAMBLERS, THE (Southern; Authors' Producing Co., mgrs.): New Orleans, La., Oct. 29-Nov. 4, Donaldsonville 5, Baton Rouge 6, Alexandria 7, Monroe 8, Tasco City, Miss., 9, Jackson 10, 11.
GARDEN OF ALLAH (Liebler and Co., mgrs.): New York City Oct. 21—indefinite.
GEORGE, GRACE (Wm. A. Brady, mgr.): London, Can., 6, Hamilton 7, Guelph 8, Kingston 9, Ottawa 10, 11.
GET-RICH-QUICK WALLINGFORD (Eastern; Cohan and Harris, mgrs.): Boston, Mass., Oct. 30—indefinite.
GET-RICH-QUICK WALLINGFORD (Western; Cohan and Harris, mgrs.): Nashville, Tenn., Oct. 30-Nov. 4, Memphis 5-11.
GILMORE, PAUL (Paul Gilmore Co., Inc., mgrs.): Brockville, Can., 1.
GIRL AND THE TRAMP (Co. D.; H. C. Rockwell, mgr.): Camden, N. J., 2-4, Baltimore, Md., 6-11.
GIRL IN THE TAXI (A. H. Woods, mgr.): St. Louis, Mo., Oct. 29-Nov. 4.
GIRL FROM RECTOR'S (Max Plohn, mgr.): Bluefield, W. Va., 1, Roanoke, Va., 2, Petersburg 3, Henderson, N. C., 4, Tarboro 5, Rocky Mount 6, Wilson 8, Goldsboro 9, New Berne 10, Wilmington 11.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): So. Framingham, Mass., 1, Attle. 2, Willimantic, Conn., 3, New Britain 4, Essex 6, Deep River 7, Litchfield 8, New Milford 9, Freehold N. Y., 10, Plainfield 11.
GOOSE GIRL (Central; Baker and Castle, mgrs.): Keene, N. H., 1, Bellows Falls, Vt., 2, Rutland 3, Burlington 4, Randolph 6, Barre 7, St. Johnsbury 8, Sherbrooke, Can., 9, Newport, Vt., 10, St. Albans 11.
GOOSE GIRL (Eastern; Baker and Castle, mgrs.): Savannah, Ga., Oct. 30-Nov. 4, Atlanta 6-11.
GRAFT (Frederick Thompson, mgr.): Philadelphia, Pa., Oct. 30-Nov. 11.
GRAHAM, OSCAR (Oscar Graham, mgr.): Bowie, Tex., Henrietta 7.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): Columbus, O., Oct. 30-Nov. 1, Youngstown 2-4, Syracuse, N. Y., 5-8, Auburn 9, Erie, Pa., 10, Elyria, O., 11.
GRAUSTARK (Southern; Baker and Castle, mgrs.): Anderson, S. C., 1, Asheville 2, Laurens 3, Gaffney 4, Albemarle, N. C., 5, Asheville 6, Spartanburg, S. C., 8, Rock Hill 9, Statesville, N. C., 10, Rutherfordton 11.
HACKETT, J. K. (J. K. Hackett, mgr.): Chicago, Ill., Sept. 18-Nov. 4.
HACKETT, NORMAN (Stair and Havlin, mgrs.): Detroit, Mich., Oct. 29-Nov. 4, Chicago, Ill., 5-18.
HAVOC, THE (C. Guy Caufman, mgr.): Cape Breton, Can., 1, Sidney 2, N. Sidney 3, Glace Bay 4, Pictou 6, Truro 7, Charlottetown 8, Summerside 9, Amherst 10, Moncton 11.
HAWTREY, WILLIAM (A. G. Delamater, mgr.): Huntington, Ind., 1, Logansport 2, Frankfort 3, Richmond 4, Kokomo 6, Lebanon 7, Crawfordsville 8, Terre Haute 9, 10, Champaign, Ill., 11.
HODGE, WILLIAM (Liebler and Co., mgrs.): Louisville, Ky., Oct. 30-Nov. 4.
HOUSE NEXT DOOR (Schiller Amusement Co., mgrs.): Springfield, Ill., 1, Peoria 2, Rock Island 3, St. Paul, Minn., 5-11.
HUMAN HEARTS (Southern; C. R. Reno, mgr.): Carbondale, Ill., 1, Murphysboro 2, Poplar Bluff, Mo., 4, Corning, Ark., 6, Jonesboro 7, Walnut Ridge 8, Batteville 9, Newport 10, Little Rock 11.
IRISH PLAYERS (Liebler and Co., mgrs.): Providence, R. I., Oct. 30-Nov. 1.
JEFFERSON, THOMAS: Raleigh, N. C., 1, Durham 2, Greensboro 3, Danville, Va., 4, Henderson, N. C., 5, Petersburg, Va., 7, Roanoke 8, Bluefield, W. Va., 9, Knoxville, Tenn., 10, 11.
JIM THE PENMAN: North Platte, Neb., 1, Grand Island 2, Columbus 3, Fremont 4, Omaha 5, 6, Lincoln 7, 8, Norfolk 9, Sioux City, Ia., 10, 11.
KOLKER, HENRY (Henry W. Savage, mgr.): New York city Oct. 4—indefinite.
LIGHT ETERNAL (Stair and Havlin, mgrs.): Chicago, Ill., 22-Nov. 11.
McINTYRE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4-Nov. 4, Boston Mass., 6—indefinite.
MADAME X (Henry W. Savage, mgr.): New York city Oct. 23-Nov. 4, Brooklyn, N. Y., 6-16.
MADAME X: Bennington, Vt., 2.
MALLORY, CLIFTON (D. H. Cook, mgr.): Cuba, N. Y., 1, Filmore 2, Munday 3, Atlanta 4.
MANN, LOUIS (Werba and Luescher, mgrs.): Louisville, Ky., Oct. 30-Nov. 4.
MANTELL, ROBERT (Wm. A. Brady, mgr.): Pittsburgh, Pa., Oct. 30-Nov. 4, Columbus, O., 6-11.
MASON, JOHN (Messrs. Shubert, mgrs.): Toledo, O., Oct. 31-Nov. 1, Columbus 2-4.
MELVILLE, ROSE (J. E. Sterling, mgr.): Denver, Colo., Oct. 29-Nov. 4, Victor 5, Colorado Springs 6, Pueblo 7, Salida 8, Leadville 9, Grand Junction 10, Provo, U., 11.
MILLER, HENRY (Henry Miller, mgr.): Milwaukee, Wis., Oct. 29-Nov. 4.
MISSOURI GIRL (Western; Morton and Bith, mgrs.): Redwood City, Cal., 1, Hollister 2, Santa Cruz 3, Monterey 4, San Luis Obispo 5, Santa Maria 6, Lompoc 7, Santa Barbara 8, Ventura 9, Oxnard 10, Santa Paula 11, Santa Ana 12.
MONG, WILLIAM V. (Rowland and Gaskell, mgrs.): Los Angeles, Cal., Oct. 30-Nov. 4, Bakersfield 5, Taft 6, Porterville 7, Visalia 8, Hanford 9, Coalinga 10, Fresno 11, Stockton 12.
MOTHER (No. 1; Wm. A. Brady, mgr.): Brooklyn, N. Y., 30-Nov. 4, Newburgh 6, Schenectady 7, Johnstown 8, Troy 10, Poughkeepsie 11.
MOTHER (No. 2; Wm. A. Brady, mgr.): Tacoma, Wash., 12.
MRS. AVERY (Charles J. Ross, mgr.): New York city Oct. 23—indefinite.
NIGHT RIDER: Baltimore, Md., Oct. 30-Nov. 4.
O'HARA, FIske (Robt. E. Erwin, mgr.): Providence, R. I., Oct. 30-Nov. 4.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Chicago, Ill., Oct. 29-Nov. 18.
ONLY SON (Cohan and Harris, mgrs.): New York city Oct. 16—indefinite.
OUR VILLAGE POSTMASTER (Chas. B. Mills, mgr.): George, Ia., 1, Doon 2, Hull 3, Sanford 4.
OUTSIDERS, THE (Authors' Producing Co., mgrs.): Boston, Mass., Nov. 6—indefinite.
OVER NIGHT (No. 1; Wm. A. Brady, mgr.): Chicago, Ill., Sept. 24—indefinite.
OVER NIGHT (No. 2; Wm. A. Brady, mgr.): Baltimore, Md., Oct. 30-Nov. 4, Syracuse, N. Y., 6-8, Rochester 9-11.
OVER NIGHT (No. 3; Wm. A. Brady, mgr.): Athol, Mass., 6, Gardner 7, So. Framingham 8, Waterbury, Conn., 9, Middletown 10, Meriden 11.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Chicago, Ill., Oct. 30-Nov. 4.
PAID IN FULL (O. E. Primrose, mgr.): Davenport, Ia., 1, Rock Island, Ill., 2, Savanna 3.
PARSHLEY (Charles Frohman, mgr.): New York city Sept. 14—indefinite.
PECK'S BAD BOY (W. B. Cutter, mgr.): Londesville, O., 1, Shelby 2, Alliance 3, Warren 4, Minerva 6.
PIPER, THE (Winthrop Ames, director): Detroit, Mich., Oct. 30-Nov. 4.
POLLY OF THE CIRCUS (Western; A. S. Stern, mgr.): Bisbee, Ariz., 1, Tucson 2, Phoenix 3, Yuma 4, Los Angeles, Cal., 5-11.
POLLY OF THE CIRCUS (Eastern; A. S. Stern, mgr.): Chicago, Ill., Oct. 30-Nov. 4.
POMANDER WALK (Liebler and Co., mgrs.): Boston, Mass., 30-Nov. 18.
POST, GUY BATES (A. H. Woods, mgr.): Washington, D. C., Oct. 30-Nov. 4.
POTTER, BEULAH (Bert and Nicolai, mgrs.): Toledo, O., 29-Nov. 4, Grand Rapids, Mich., 5-8, Milwaukee, Wis., 9-11.
REBECCA OF SUNNYBROOK FARM (Frederic Thompson, mgr.): Chicago, Ill., Oct. 1—indefinite.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Washington, D. C., Oct. 30-Nov. 2.
ROBSON, MAY (L. S. Sire, mgr.): New York city Oct. 31—indefinite.
ROCK OF AGES (Rowland and Clifford, mgrs.): Lima, O., 1, Ft. Wayne, Ind., 2-4, Grand Rapids, Mich., 5-7, Toledo, O., 9-11.
ROSALIND AT THE RED GATE (Gaskell and MacVitty, mgrs.): Cedar Falls, Ia., 1, Oelwein 2, Fredericksburg 3, New Hampton 4, Charles City 6, Algona 7, Emmetsburg 8, Harlan 9, Spencer 10, Storm Lake 11.
ROSARY, THE (No. 1; Rowland and Clifford, mgrs.): Brantford, Ont., 1, Galt 2, Hamilton 3, 4, Buffalo, N. Y., 6-11.
ROSARY, THE (No. 2; Rowland and Clifford, mgrs.): St. Louis, Mo., Oct. 30-Nov. 4, Louisville, Ky., 6-11.
ROSARY, THE (Coast; Rowland and Clifford, mgrs.): Wichita, Kan., 1, Newton 2, Salina 3, Abilene 4, Beloit 6, Belleville 8, Washington 9, Marysville 10, Junction City 11.
ROSARY, THE (Southern; Rowland and Clifford, Inc., mgrs.): Asheville, N. C., 1, Greenville, S. C., 2, Spartanburg 3, Charlotte, N. C., 4, Raleigh 6, Goldsboro 7, Wilmington 8, Florence, S. C., 9, Sumter 10, Columbia 11.
ROSARY, THE (Western; Rowland and Clifford, Inc., mgrs.): Paris, Ill., 1, Robinson 2, Linton, Ind., 3, Terre Haute 4, 5, Brazil 6, Lafayette 7, Logansport 8, Peru 9, Kokomo 10, Marion 11.
ROUND UP (Klaw and Erlanger, mgrs.): Providence, R. I., Oct. 30-Nov. 4.
ST. ELMO (Vaughan Glaser, mgr.): Richmond, Va., Oct. 30-Nov. 4, Washington, D. C., 6-11.
SALVATION NELL (Vaughan Glaser, mgr.): Wheeling, W. Va., 30-Nov. 1, Elyria, O., 4, Cleveland 6-11.
SCOTT, CYRIL (William A. Brady, mgr.): Baltimore, Md., 6-11.

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SERVANT IN THE HOUSE (C. Guy Caufman, mgr.): Cornwall, Can., 1, Prescott 2, Brockville 3, Smith's Falls 4, Ottawa 6, 7, Arnprior 8, Pembroke 9, Kingston 10, Napanee 11.
SERVANT IN THE HOUSE (Gaskell and MacVitty, props.): Alliance, Neb., 1, Grand Island 2, Hastings 3, Columbus 4, Norfolk 5, Sioux City, Ia., 6, 7, Vermillion, S. D., 10, Mitchell 11, Sioux Falls 12.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Chicago, Ill., Oct. 29-Nov. 11.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Winston-Salem, N. C., 1, Salisbury 2, Charlotte 3, Asheville 4.
SEVEN DAYS (Coast; Wagenhals and Kemper, mgrs.): San Francisco, Cal., Oct. 22-Nov. 4.
SHEA, THOMAS E. (A. H. Woods, mgr.): Washington, D. C., Oct. 30-Nov. 4.
SIMONE, MME. (Liebler and Co., mgrs.): New York city Oct. 16—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 30-Nov. 4, New York city 6-Dec. 2.
STAHL, ROSE (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.
STARR, FRANCES (David Belasco, mgr.): Washington, D. C., Oct. 30-Nov. 4.
STAMPEDE, THE (A. G. Delamater, mgr.): Nashville, Tenn., Oct. 30-Nov. 4, Knoxville 6-11.
STRUGGLE, THE (Wills Amusement Co., mgrs.): Topeka, Kan., 1, Lawrence 2, Paola 3, Fort Scott 4, Springfield, Mo., 5, 6, Webb City Joplin 7, Columbus, Kan., 8, Iola 10, Chanute 11, Parsons 12, Pittsburg 13.
STRUGGLERS, THE (H. M. Horkheimer Amusement Co., mgrs.): Auburn, N. Y., 1, Troy 2, Gloversville 3, Poughkeepsie 4.
TEMPEST AND SUNSHINE (A. J. Woods, mgr.): Frederick, Okla., 1, Wichita Falls, Tex., 2, Jacksboro 3, Haskell 6, Stamford 7, Albany 8, Cisco 9, Thurber 10, Abilene 11.
TESS OF THE STORM COUNTRY (Schiller Amusement Co., mgrs.): Newark, N. J., Oct. 30-Nov. 4, Norfolk, Va., 6-11.
THAIS (Joseph M. Galtes, mgr.): Cleveland, O., Oct. 30-Nov. 4, Chicago, Ill., 6—indefinite.
THIEF, THE (Eastern; George A. Sullivan, mgr.): Danville, Va., 1, Greensboro, N. C., 2, Graham 3, Raleigh 4, Oxford 6, Roanoke Rapids 7, Warrenton 8, Soldier's Home, Va., 9, Petersburg 10, Newport News 11.
THIRD DEGREE (Central; United Play Co., mgrs.): Cincinnati, O., 29-Nov. 4, Columbus 6-8, Akron, 9-11.
THIRD DEGREE (Western; United Play Co., mgrs.): Seattle, Wash., 29-Nov. 4.
TILLY OLSEN (Carl M. Dalton, mgr.): White Earth, N. D., 1, Bay 2, Williston 3, 4.
TOWN MARSHAL (O. E. Wee, mgr.): Canton, N. Y., 1, Brockville, Can., 3, Kingston 4, Napanee 6, Picton 7, Trenton 8, Cobourg 9, St. Hope 10, Peterboro 11.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger, mgrs.): Pittsburgh, Pa., Oct. 30-Nov. 4, Philadelphia 6-18.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Milwaukee, Wis., Oct. 30-Nov. 4.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Ithaca, N. Y., 1, Geneva 2, Penn Yan 3, Elmira 4, Williamsport, Pa., 6, 7, Altoona 8, 9, Johnstown 10, 11.

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UNCLE TOM'S CABIN (William Kibbie, mgr.): Lincoln, Ill., 1; Jacksonville 2, Springfield 3, 4, Pekin 5, Macomb 6, Canton 7, Peoria 8, 9, Quincy 10, Hannibal, Mo., 11, Burlington, Ia., 12.

VIRGINIAN, THE (J. H. Palmer, mgr.): Cheyenne, Wyo., 1, Greeley, Colo., 2, Collins 3, Boulder 4, Denver 5-11, Victor 12.

WARE, HELEN (Henry B. Harris, mgr.): New York city Nov. 1—indefinite.

WARFIELD, DAVID (David Belasco, mgr.): New York city Oct. 1—indefinite.

'WAY DOWN EAST (Wm. A. Brady, mgr.): Pittsburgh, Pa., Oct. 29-Nov. 4, Uniontown 6, Morgantown, W. Va., 7, Fairmont 8, Parkersburg 9, Zanesville, O., 10, Springfield 11.

WHEN A WOMAN WILLS (Co. D; Carlos Inscoe, mgr.): Tarentum, Pa., 1, Indiana 2, Butler 3, Beaver Falls 4, Vandergrift 6, Blairsville 7, Greensburg 8, Somerset 9, Johnstown 10, Altoona 11.

WHITE SLAVE (Robt. and John Campbell, mgrs.): St. Paul, Minn., Oct. 29-Nov. 4.

WHITE SQUAW (Louis F. Werba, mgr.): Hope, Can., 1, Hamilton 2, St. Thomas 3, London 4, Tilsonburg 5, Brantford 7, Owen Sound 8, Meaford 9, Collingwood 10, Barrie 11.

WHITESIDE, WALKER (Paul H. Liebler, mgr.): Red Wing, Minn., Owatonna 2, Winona 3, Madison, Wis., 4, Milwaukee 5-11.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Muskogee, Okla., 1, Tulsa 2, Sapulpa 3, Oklahoma City 4, 5, Denison, Tex., 6, Bonham 7, Sherman 8, Ft. Worth 9, 10, Corsicana 11.

WILSON, FRANCIS (Charles Frohman, mgr.): Lewiston, Me., 1, Bangor 2, Portland 3, 4, Waterbury, Conn., 6, Meriden 7, Bridgeport 8, New Haven 9, Hartford 10, 11.

WITH EDGED TOOLS (H. Armitage, mgr): Chicago, Ill., Oct. 30—indefinite.

WIFE, THE, A., AND JOHN BARRYMORE (Chas. Dillingham, mgr.): New York city, Oct. 30—indefinite.

WOMAN, THE (David Belasco, mgr.): New York city Sept. 19—indefinite.

STOCK COMPANIES.

ACADEMY (H. Wm. Smith Amusement Co., mgrs.): Haverhill, Mass., Sept. 11—indefinite.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 28—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 28—indefinite.

ARDEN, CAROL: Houston, Tex., Sept. 24—indefinite.

BAKER: Spokane, Wash., Sept. 3—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): St. Louis, Mo., Oct. 1—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BENNETT, J. MOY: Cobalt, Can.—indefinite.

BIJOU: Pawtucket, R. I., Aug. 14—indefinite.

BIJOU (Geo. A. Haley, mgr.): Woonsocket, R. I.—indefinite.

BISHOP, CHESTER (M. Hartman, mgr.): Grand Rapids, Mich., Sept. 3—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.

BOSTON PLAYERS (James A. Bothell, mgr.): Baltimore, Md., Sept. 11—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.

CLIFFORD: St. Louis, Mo., Oct. 1—indefinite.

CODY, LEWIS J. (Cody and Dull, mgrs.): Stamford, Conn., Aug. 28—indefinite.

COLLEGE: Chicago, Ill., Sept. 4—indefinite.

CRAIG (John Craig, mgr.): Boston, Mass., Sept. 1—indefinite.

CRESCENT: Haverhill, Mass.—indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.

CURTISS COMEDY: Franklin, La., Sept. 18—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Aug. 28—indefinite.

ELLIS (Gano and Nelson, mgrs.): Rensselaer, Ind.—indefinite.

EMPIRE: Holyoke, Mass., Sept. 4—indefinite.

FAMILY: New York city, Sept. 4—indefinite.

FERBER, GUS A. (Jacob Wilz, mgr.): Duluth, Minn., Oct. 1—indefinite.

FOREPAUGH (George Fish, mgr.): Trenton, N. J., Oct. 16—indefinite.

GAGNON-POLLOCK (Bert C. Gagnon, mgr.): New Orleans, La.—indefinite.

GARRICK (Rogers and Riter, mgrs.): Salt Lake City, U., Sept. 18—indefinite.

GERMAN (Hans Loebel, mgr.): St. Louis, Mo., Oct. 1—indefinite.

GERMAN (C. E. Schmid, mgr.): Cincinnati, O., Oct. 1—indefinite.

GERMAN (Herman Gerold, mgr.): Philadelphia, Pa., Oct. 2—indefinite.

GOTHAM (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.

GREW (Wm. Grew, mgr.): Kansas City, Mo., Oct. 15—indefinite.

HALL, JESSIE MAE (Al. Trahern, mgr.): Bayonne, N. J., Oct. 16—indefinite.

HALL, LOUIS LEON: Brooklyn, N. Y., Oct. 16—indefinite.

HAYWARD, GRACE (Geo. M. Gatts, mgr.): Chicago, Ill., Sept. 4—indefinite.

HOLDEN (H. M. Holden, mgr.): Washington, D. C., Aug. 28—indefinite.

IRVING PLACE (Gustav Amberg, mgr.): New York city Oct. 1—indefinite.

KEENE, LORRAINE: Paducah, Ky., Oct. 9—indefinite.

LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 13—indefinite.

LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.

MARLOWE: Chicago, Ill., Aug. 28—indefinite.

MEEK, DONALD: Lowell, Mass., Sept. 1—indefinite.

NATIONAL: Montreal, P. Q.—indefinite.

NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.

NORTH BROTHERS (Frank North, mgr.). Oklahoma City, Okla., Sept. 18—indefinite.

NORTH BROTHERS (Sport North, mgr.): Topeka, Kas., Sept. 4—indefinite.

OPERA HOUSE: Paterson, N. J.—indefinite.

ORPHEUM (J. M. Allison, mgr.): Cincinnati, O., Oct. 15—indefinite.

ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.

PABST THEATER (Ludwig Kreiss, mgr.): Milwaukee, Wis., Sept. 24—indefinite.

PAYTON, CORSE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.

PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., Oct. 9—indefinite.

PEACHTREE-GYPSENE: Macon, Ga.—indefinite.

POLI (S. Z. Poli, mgr.): Norwich, Conn.—indefinite.

POLI (S. Z. Poli, mgr.): Worcester, Mass.—indefinite.

PRINCESS (Elbert and Getchell, mgrs.): Des Moines, Ia., Aug. 27—indefinite.

POWELL, HALTON (Halton Powell, Inc., prop.): Indianapolis, Ind.—indefinite.

PRINGLE, DELLA: Boise City, Ida.—indefinite.

PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—indefinite.

PROSPECT (Frank Gersten, mgr.): New York city—indefinite.

REGAN-LEWIS (Jack Regan, mgr.): Tampa, Fla.—indefinite.

SANDUSKY-STOCKDALE (Sandusky and Stockdale, mgrs.): Seattle, Wash., Aug. 6—indefinite.

SHERMAN Elgin, Ill., Sept. 4—indefinite.

SOUTHERN (Harry Stubbs, mgr.): Columbus, O., Sept. 25—indefinite.

SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5—indefinite.

STANFORD-WESTERN (Maurice Stanford, mgr.): Elmira, N. Y., Oct. 2—indefinite.

STEIN'S GERMAN (Josef Stein, mgr.): New York city Oct. 30—indefinite.

TAYLOR (Chas. A. Taylor, mgr.): Zanesville, O., Oct. 30—indefinite.

THOMPSON-WOODS (Monte Thompson, mgr.): Brockton, Mass., Sept. 4—indefinite.

TREMONT: New York city—indefinite.

TURNER, CLARA (W. F. Barry, mgr.): Washington, D. C., Oct. 23—indefinite.

VALE (Travers Vale, mgr.): Hoboken, N. J., Sept. 11—indefinite.

VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis., Aug. 14—indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 11—indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Sept. 9—indefinite.

TRAVELING STOCK COMPANIES

BAIRD, GRACE (E. G. Hicks, mgr.): Columbia, Mo., Oct. 30-Nov. 4.

BELGARDE, SADIE (L. L. Belgarde, mgr.): Saratoga Springs, N. Y., Oct. 30-Nov. 4, Rutland, Vt., 16-18.

BRECKENRIDGE, CHARLES: Perry, Ia., Oct. 30-Nov. 4.

BURGESS (E. H. Nestell, mgr.): Iron River, Mich., Oct. 29-Nov. 1, Crystal Falls 2-4.

CHASE-LISTER (Clarence Jenkins, mgr.): Webster, S. D., 1-5, Watertown 9-11.

COLONIAL (Cortland Hopkins, mgr.): Halifax, Can., 30-Nov. 1, Londonderry 2, Joggins Mines 4, Sackville 6, Dorchester 8, Amherst 9-11.

CULHANE'S COMEDIANS (No. 3; Wm. H. Chase, mgr.): Washington Court House, O., Oct. 30-Nov. 4, Chillicothe 6-11.

DE ARMOND SISTERS (W. N. Smith, mgr.): Tyler, Tex., Oct. 30-Nov. 4.

DUMONT (A. M. Diamond, mgr.): Montpelier, O., Oct. 29-Nov. 3, Paulding 5-10.

EARLE (L. A. Earle, mgr.): Coshocton, O., Oct. 30-Nov. 4.

FISHER, ERNEST: Helena, Mont., 22-Nov. 5, Billings 6-20.

GARSIDE (James L. Garside, mgr.): Vincennes, Ind., Oct. 30-Nov. 4.

GILLESPIE PLAYERS: Marion, Ind., Oct. 30-Nov. 4.

GRAHAM, OSCAR (Oscar Graham, mgr.): Ft. Worth, Tex., Oct. 30-Nov. 4.

GRAYCE, HELEN (N. Appell, mgr.): Dover, N. J., 30-Nov. 5.

HALL, DON C. (Don C. Hall, mgr.): Abingmans, Wis., Oct. 30-Nov. 4, Stevens Point 6-11.

HICKMAN-BESSEY (James D. Proudlove, mgr.): Kokomo, Ind., 30-Nov. 4, Frankfort 6-11.

HICKMAN, GUY (Guy Hickman, mgr.): Lafayette, Ind., Oct. 30-Nov. 4, Logansport 6-11.

HIMMELSEIN'S ASSOCIATE PLAYERS (Jno. A. Himmelsein, mgr.): Zanesville, O., 30-Nov. 4.

HIMMELSEIN'S IMPERIAL (Jno. A. Himmelsein, mgr.): Logansport, Ind., Oct. 30-Nov. 4.

KING (Harry D. King, mgr.): Potsdam, N. Y., Oct. 30-Nov. 4, Malone 6-11.

LOCKE, THE (W. H. Locke, mgr.): Redfield, S. D., 1, Stlendale, N. D., 2-4.

LYNN (Jack Lynn, mgr.): Warsaw, N. Y., 30-Nov. 4, Hion 6-11.

MAHER, PHIL (Phil Maher, mgr.): Springfield, Mass., 30-Nov. 4.

McMILLAN, WALTER: Stamford, Tex., 1, Anson 2-4, Abilene 6-8.

MOOK SAD ALLI (Mack Sad Alli, mgr.): Madelia, Minn., Oct. 30-Nov. 1, Shakopee 2-4.

MORRIS-THURSTON: Kalamazoo, Mich., Oct. 30-Nov. 5.

MURRAY AND MACKEY (John J. Murray, mgr.): Meadville, Pa., Oct. 30-Nov. 4.

PICKETT'S FOUR (Willis Pickett, mgr.): Blackstone, Va., Oct. 30-Nov. 4, Staunton 6-11.

ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Lima, O., Oct. 30-Nov. 4.

SHANNON BROTHERS (Harry Shannon, mgr.): Shelbyville, Ind., Oct. 30-Nov. 4, North Vernon 6-11.

SPENCE THEATER (Schaa and Davis, mgrs.): Great Bend, Kan., 1, 2, La Crosse 3, 4, Larned 6, 7, Garfield 8, 9, Belpre 10, 11.

TEMPEST (J. L. Tempest, mgr.): Red Bank, N. J., Oct. 30-Nov. 4.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Cleveland, O., Oct. 30-Nov. 4, Milwaukee, Wis., 5-8.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Pine Bluff, Ark., 1, Hot Springs 2, Texarkana, Tex., 3, Shreveport, La., 4, Monroe 6, Baton Rouge 7, Alexandria 8, Lake Charles 9, Beaumont, Tex., 10, Galveston 11.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Grand Rapids, Mich., Oct. 30-Nov. 4.

AROUND THE WORLD (Messrs. Shubert, mgrs.): New York city Sept. 2—indefinite.

BAILEY AND AUSTIN (Bailey and FitzGerald, mgrs.): Davenport, Ia., 1, Dubuque 2, Cedar Rapids 3, Waterloo 4, Minneapolis, Minn., 5-11.

BEAUTY SPOT: Portland, Me., 1, 2.

BOHEMIAN GIRL (Co. B; Milton and Sargent Aborn, mgrs.): New York city Oct. 30-Nov. 4.

BONITA (Mortimer M. Tolson, mgr.): Philadelphia, Pa., Oct. 30-Nov. 4.

BRIAN, DONALD (Charles Frohman, mgr.): New York city Aug. 28—indefinite.

BRIGHT EYES (Jos. M. Gaites, mgr.): Red Bluff, Cal., 3, Chico 4, Marysville 6, Sacramento 7, San Francisco 8-19.

BUSTER BROWN (Buster Brown Amusement Co., props.): Cleveland, O., 30-Nov. 4, Meadville, Pa., 6, New Castle 7, Rochester 8, Youngstown, O., 9-11.

CAMPUS, THE (Chas. V. Kavanagh, mgr.): Fremont, Neb., 1, Omaha 2-4, Kansas City, Mo., 5-11, St. Joseph 12.

CARLE, RICHARD (Frazee and Lederer, mgrs.): Pueblo, Colo., 1, Hutchinson, Kan., 2, Wichita 3, Topeka 4, Joplin, Mo., 5, Springfield 6, Ft. Scott, Kan., 7, Pittsburg 8, Independence 9, Coffeyville 10, Parsons 11.

CHOCOLATE SOLDIER (P. C. Whitney, mgr.): Kansas City, Mo., Oct. 29-Nov. 4.

CHOCOLATE SOLDIER (Western; P. C. Whitney, mgr.): Chattanooga, Tenn., Oct. 31-Nov. 1, Gadsden, Ala., 2, Birmingham 3, 4, Columbus, Ga., 6, Montgomery, Ala., 7, Selma 8, Pensacola, Fla., 9, Mobile, Ala., 10, 11.

CLIFFORD, BILLY "B" (Bob Ye Hey, mgr.): Victoria, B. C., 1, Vancouver 2, 3, Tacoma, Wash., 4, Portland, Ore., 5-11.

COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city Sept. 25—indefinite.

COW AND THE MOON (Chas. A. Sellen, mgr.): Faribault, Minn., 1, Northfield 2, Stillwater 3, St. Cloud 5, Fergus Falls 6, Wahpeton, N. D., 7, Brainerd, Minn., 10, Superior, Wis., 11, 12.

ELTINGE, JULIAN (A. H. Woods, mgr.): Newark, N. J., Oct. 30-Nov. 4, Brooklyn, N. Y., 6-11.

FANTASMA (Edwin Warner, mgr.): Atlanta, Ga., 30-Nov. 4, Chattanooga, Tenn., 6-11.

FATTY FELIX (Henry W. Link, mgr.): Burton, Ia., 1, Knoxville 2, Catalonia 3, Ottumwa 4, Ft. Madison 5.

FLEETING PRINCESS (Mort H. Singer, mgr.): North Yakima, Wash., 2, Walla Walla 3, Spokane 4-8, Wallace, Ida., 7, Missoula, Mont., 9, Butte 9, Helena 10, Great Falls 11, 12.

FOLLIES OF 1911 (Florence Ziegfeld, mgr.): Indianapolis, Ind., Oct. 30-Nov. 4.

FOY, EDDIE (Chas. Dillingham and Florenz Ziegfeld, Jr., mgrs.): Omaha, Neb., 30-Nov. 1, Des Moines, Ia., 2, 3.

GIRL IN THE TRAIN: Kansas City, Mo., Oct. 29-Nov. 4.

GIRL OF MY DREAMS (Joseph Gaites, mgr.): Minneapolis, Minn., 29-Nov. 1, St. Paul 2-4, Eau Claire, Wis., 5, Green Bay 6, Appleton 7, Menominee 8, Oshkosh 9, Fond du Lac 10, Racine 11.

GIRL OF THE GOLDEN WEST (Henry W. Savage, mgr.): Albany, N. Y., 1, Syracuse 2, Rochester 3, Buffalo 4, Erie, Pa., 6, Youngstown, O., 7, Wheeling, W. Va., 8, Pittsburgh, Pa., 9-11.

GLASER, LULU (Werba and Luescher, mgrs.): Rochester, N. Y., Oct. 30-Nov. 2.

GORDON, MITTY (Jos. M. Gaites, mgr.): New York city Oct. 16—indefinite.

HARTMAN, FERRIS (Ferris Hartman, mgr.): Los Angeles, Cal., Oct. 15—indefinite.

HEART BREAKERS (Mort H. Singer): Superior, Wis., 1, Hibbing, Minn., 2, Duluth 3, 4, Calumet, Mich., 5, Hancock 6, Ishpeming 7, Marquette 9, Escanaba 10, Marinette, Wis., 11, Green Bay 12.

HELD, ANNA (F. Ziegfeld, Jr., Inc., mgrs.): Atlanta, Ga., Oct. 30-Nov. 1.

HEN PECKS (Lew Fields, mgr.): Chicago, Ill., Oct. 30-Nov. 11.

HERR, RALPH (Jos. M. Gaites, mgr.): Philadelphia, Pa., Oct. 23-Nov. 11.

HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Baltimore, Md., Oct. 30-Nov. 4, New York city 6—indefinite.

JANIS, ELSIE (Charles Dillingham, mgr.): New Haven, Conn., Oct. 31, Nov. 1, Waterbury 2, Hartford 3, 4.

JUVENILE BOSTONIANS (R. E. Lenz, mgr.): Lethbridge, Can., Oct. 30-Nov. 1, Taber 2, Claresholm 3, Granum 4, High River 6, 7, Calgary 8-11.

KISS WALTZ (Messrs. Shubert, mgrs.): New York city Sept. 18—indefinite.

KOLB, C. WILLIAM (E. G. Davidson, mgr.): (Continued on page 32.)

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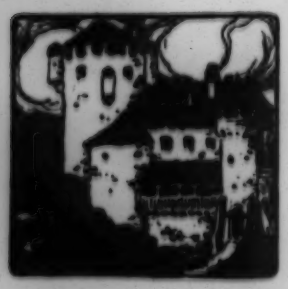

MOTION PICTURES

"SPECTATOR'S" COMMENTS

EMMETT CAMPBELL HALL

Prominent as a Scenario Writer

THERE has been lately the usual grist of stories in the newspapers about the little boys and girls who have been led into acts of foolish childhood by the horrible, terrible motion pictures. Out of the millions of youngsters and grown-ups who see pictures, isolated cases of alleged suggestion are reported here and there with modern repertorial trimmings. The theory is that the soft and plastic minds of the tender buds are transmogrified completely by the sinister glamour of the devilish films, so that the helpless kids become blood-stained murderers, burglars and outlaws instead of growing up as law-abiding citizens. Such is the theory, but like a great many theories worked out in the library or study or at the end of a reporter's lead pencil, the blamed thing refuses to work in practice. Come with The Spectator and let us sit beside a bunch of youngsters in a picture show. Ah, a cowboy film is on—the very apotheosis of the crime-breeding picture. "Gee," says a little chap at our left, "look at de outlaw swipin' de coin. Wat's de goil doin dat she can't see 'im? Gee, he's got away wid it. Now she sees 'im. Hooray! I'll bet she tells de cowboys. Yep, here she comes gittin' de horse. Gee, but she can ride. Here's de cowboys, too. Now dey're off. Here's de outlaw. See, he's tryin' to cover his tracks so's dey can't follow. Here come de cowboys. Gee, wat d'yuh tink o' dat? Dey're goin' off on de wrong track. No, dey ain't. Hooray!" And so the comments go and as the chase goes faster and the pursuers gain on the criminal there is a constantly increasing patter of handclaps all over the theatre, ending in a great burst of applause as the outlaw is nailed, the hero vindicated and the lovers fall into each other's arms. Such is the general influence of the most reprehensible of the motion pictures—the cowboy stories. There is one exception, perhaps, among the kids—that morose boy over in the corner. He is the little chap who lies to his mother and pinches the baby just to hear it cry. He has been watching the fate of this outlaw and has concluded that he will have none of that in his. He will take the other path through life—go to Sunday school, become the superintendent, and the president of a chain of banks, and skin ten thousand depositors out of ten million dollars. That's about how much actual influence the motion pictures exert on a boy's future. If he's good they may confirm him in his good intentions. If he's bad they may do him some good—if his chain of banks doesn't break.

* * * *

The wails of the scenario writers continue to come in, often without good ground for complaint, but just as often backed up with sound reasoning. Let the reader judge under which class this extract from a recent letter should be placed:

What is a scenario worth? Some are worth nothing. Some are worth very little. Some are worth more. Some are worth much more than their authors receive for them. The price paid for a scenario is always the same. One publisher will pay $15, another $20, another $25. The good scenario receives no more than the one worth very little. Scenarios are paid for as we pay for sausage—so much per sausage, so much per scenario. Manufacturers see no qualifying difference between one scenario and another any more than the conscientious sausage-maker sees between one of his creations and another. This condition and situation of affairs is not particularly inspiring to those authors who spend time, thought and labor upon their scenarios. Why should they endeavor to write a better scenario than the "standard," any more than the butcher should strive to make each new sausage more beautiful and nourishing than its immediate predecessor? Why, indeed!

* * * *

Patience should be the scenario writer's watchword. He is slowly and surely coming into his own. It is inevitable. It cannot be otherwise. Just as surely as it is true that the play's the thing, or in this case the story, just so surely the survival and progress of the motion picture business will force sharper exercise of discrimination in selecting stories for picture production. The manufacturer will be forced to seek the best, the most novel, the most original. And the moment he commences to discriminate closely in quality he must discriminate in value and pay. Some producing companies do it now and others will follow.

* * * *

The hack writer may continue to find employment with certain picture companies for the same reason that hack writers are employed by certain classes of book publishers, but the big companies that aspire to get ahead will have small use for him in the near future. Progressive film makers are constantly improving in their methods and ideals, and it seems quite within reason that they will take hold of the scenario and authorship question with the same sound judgment that they have brought to bear on the other departments of their business.

* * * *

It seems that The Spectator rather accurately predicted the troubles in which the Los Angeles censors would find themselves, when confronted by the large number of new films which their duties would require them to examine each week, not to speak of the thousands of reels of old films in constant use by the 200 picture shows of the city. (Are there really 200 in Los Angeles, or is that just a bit of California brag?) The Los Angeles *Tribune* plaintively describes the situation thus:

Fifty-five new films come to Los Angeles every week. Each one of these films takes from fifteen to twenty minutes to run off. It would require a straight sitting of the committee for about twenty

ELSIE McLEOD

With the Edison Company

Bybee, Chicago.

T. J. CORRIGAN

A Leading Man With the Selig Polyscope Company (Eastern)

hours to see all the pictures shown in the city if they saw them in one place. Divided into working days of eight hours each, the actual watching of the films would require about three of these working days, leaving but little time for the other pursuits of the members of the committee. And this committee serves without pay. Not another committee or commission of the city gives thus much time, except the Board of Public Works, which gives all its time, and each member of which receives $300 a month.

The public-spirited patriots are realising quite evidently that it is no pink tea they have embarked in. They are asking now that the city provide a room for them and a projecting machine, so that they will not be obliged to run around hunting the films in the different theatres. Their wail also "listens" very much like a bid for a salary. Three hundred a month would be very much appreciated, no doubt, nor need it interfere with the plan proposed by The Spectator—to send the office boy, the stenographer and the hired girl to censor the pictures.

* * * *

It is not reasonable to believe that the recent information from Canada can be correct, to the effect that all American films in which the Stars and Stripes appear are to be barred by the Dominion censorship board. It would be quite believable if it had been said that films showing American victories over the British would be barred, but the mere showing of the American flag—the story must be meant for a joke.

* * * *

Several times in the past it has been lamented in this department that while other parts of the country have developed motion picture shows of advanced type, New York has dragged along behind with no theatre of size or importance showing the films as they should and could be shown. The Kinemacolor theatre is the single New York innovation along the line of better exhibition, but Kinemacolor is in a class by itself. The particular kinds of theatres here referred to are those exhibiting the regular run of film releases. The Spectator has mentioned several instances of intelligent house management in different parts of the country, and it is gratifying to state that they were not isolated cases. There is before the writer now a programme from the Lyric Theatre in Minneapolis which indicates that the films are put on in that house with much of the care and distinction that is accorded to a regular theatrical attraction. We read, for instance, that "the Edison Company presents The Three Musketeers, by Alexander Dumas, in two parts." Then follows the cast of characters. Next we are informed that "Selig presents Outgeneraled, a side-splitting, rip-roaring comedy of the briny deep, written and produced by Frances Boggs," fol-

lowed by the cast. Could anything be more theatrical, even to the side-splitting, riproaring qualifications? There are specialties introduced at this theatre between the pictures, but they are evidently not made the features of the entertainment. The pictures are played up as the drawing attractions, and according to another announcement in the programme they are exhibited with electrical effects "under the personal supervision of S. L. Rothapfel, the originator of the de luxe picture performance and inventor of daylight pictures."

* * * *

While on the subject of better exhibition and house management, it is a pleasure to note the receipt of another programme of the People's Theatre, of Sunbury, Pa. Manager Blanchard, who is one of the pioneers of advanced picture exhibition, announces in a handsomely printed folder the following attractions for his house: World's Series Baseball Pictures, The Colleen Bawn in three parts, An Old Sweetheart of Mine, and Lost in the Jungle.

* * * *

What they did to the clergyman of exclusive Montclair, N. J., who dared to show Biblical motion pictures to illustrate his sermon, was simply to make him cut it out. And so Montclair is still saved.

THE SPECTATOR.

BOGGS KILLED, SELIG WOUNDED.

At the Selig studio in Edendale, a suburb of Los Angeles, Cal., Oct. 27, a Japanese gardener entered the studio office and shot Francis Boggs and W. N. Selig, each twice. Mr. Boggs died instantly. Mr. Selig was wounded in the arm and in the body, but it is said will recover. Francis Boggs was manager of the Selig plant in California and had discharged the gardener the day before. On entering the office the Japanese fired first at Boggs, Mr. Selig jumped in to grapple with the murderer, when the weapon was turned on him. The murderer is under arrest. Francis Boggs was popular in the profession and had demonstrated marked ability as a producer of films. Mr. Selig, President of the Selig Polyscope Company, is now one of the great motion picture men of the world, and his two plants in Chicago and Los Angeles are said to be the most complete in existence.

A REMARKABLE WAR PICTURE.

The Battle, to be released by the Biograph Nov. 6, is the most elaborate and realistic war picture this company has ever issued, as THE MIRROR representative discovered when he was favored with an advance view of the film last week. To those who remember previous Biograph war films, the significance of this statement will be, in a way, startling, for it had been supposed that to outdo its past record in this respect would be an impossibility, even for the Biograph. The film will be reviewed at the proper time.

BISON PLANS BIG PRODUCTIONS.

A complete reorganization of the Bison Company is reported. It is the intention of this company to bring out large and spectacular Indian and military pictures, and for this purpose, two companies of players have been brought together that will average approximately, the company asserts, two hundred members to a company. The bringing of the two together would obviously result in a large number of players capable of sustaining a mammoth production.

THE THIRD NESTOR.

The third Nestor release each week will commence Monday, Nov. 20, and will be entitled, His Vacation. It is the work of Thomas Ricketts, the comedy director. The Saturday release will now be an alternation between Mutt and Jeff and Desperate Desmond.

GAUMONT TO BE INDEPENDENT.

L. Gaumont, administrating director of the Gaumont Company of Paris, France, authorizes the announcement that his Company has terminated its contract with George Kleine of Chicago, to take effect Jan. 1, 1912, and Gaumont films hereafter will be issued independent of the Patents Company from the Gaumont plant in Flushing, L. I. The plant in Flushing was built with the main purpose in view of printing Gaumont films from the imported negatives, but the Kleine contract stood in the way. The plant, which is one of the most complete in the country, was then used by the Solax Company, of which Mrs. Blasche is president, her husband being the head of the American Gaumont corporation.

GREAT SUCCESS OF COLLEEN BAWN.

It is gratifying to note that reports are coming in from all parts of the country attesting the great favor with which the Kalem three-reel production of The Colleen Bawn is being received. The manager of a Bronx Theatre was warm in his praise of the film in talking to a MIRROR representative and declared that enterprising managers would welcome more feature productions of this kind. THE MIRROR correspondent in Salt Lake City writes in the most enthusiastic vein of the reception the film was accorded in that city when it was produced at Liberty Theatre. The Kalem Company personally is being overwhelmed with congratulations from all sections. The picture appears to be destined for a long life.

KINEMACOLOR THEATRE FEATURE.

A feature introduced last week at the Kinemacolor Theatre is the exact reproduction of the words and music of the actual crowning ceremony in Westminister Abbey. It has proved so popular that it will be continued throughout the season. J. Strickland King and his choir from the Southwark Cathedral, London, who took part in the Coronation service in the function of singing the responses, give the "Vivas" which were such a prominent part of that memorable occasion, while the principal figures are personated by members of the company as to their spoken words. Of special interest to New York this week, because of the great naval mobilization in New York, is the film showing the Coronation Naval Review at Spithead, England.

"BLACK ARROW" A GREAT UNDERTAKING.

The Edison film The Black Arrow, adapted from the novel of Robert Louis Stevenson, is an especially elaborate production, being, in fact, the most pretentious undertaking in the way of built-up outdoor settings ever attempted by this company. An illustration last week in this department showed one of the scenes in which an entire town representation of the period of the story in old England was built for this picture.

HANDS ACROSS THE SEA, BY JAMES SLEVIN.

Hands Across the Sea, the big Eclair, two-reel production of Revolutionary Days, which will be released Nov. 21, as the first of the Eclair American films, was written and directed by James Slevin, the well-known dramatic author. Its release will be awaited with unusual interest.

GASTON MELIES IN NEW YORK.

After more than a year's absence from the city directing his company, first in San Antonio, Tex., then at Santa Paula, Cal., Gaston Melies returned to New York Oct. 28. Mr. Melies, who is accompanied by his wife, will remain in this city until some important business matters are disposed of, after which he will return to the studio in California.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Amateur Scenario Writer" of Brooklyn agrees with other picture story writers in asking that authors be given credit for their work. Speaking of the credit given to well-known novelists, this reader says:

The well-merited popularity of the authors mentioned, lies chiefly in their ability to handle a commonplace subject which, if attempted by a minor brain, would surely fail. Stripped of their well-sounding phrases, wonderful descriptions, dialogue, etc.; with nothing but the bare IDEA remaining, the plot is generally but a trite one and no better than the average photo-play. Therefore, why give these authors the credit of having their names attached to the reel when other scenario writers, perhaps not possessing sufficient talent in the line of writing to command a publisher's attention, but competent enough to think of an original scenario, never have the satisfaction of seeing their names displayed on the screen?

In the same vein with the above, "Mrs. C. J." of St. Louis writes: She thinks that the price paid without public credit for the plots "is small encouragement to do better work."

From El Paso, Texas, Dixie Hart writes in praise of THE MIRROR and of Mary Fuller and Florence Turner. But she can't "see" John Cumpson as a comedian, nor John Bunny, except from his appearance. The Lubin Western pictures are "jokes," she thinks, the scenery being out of keeping. Melies and Essanay are "more like."

"R. E. S." of Evansville, Ind., and "O. U. K." of St. Louis, Mo., write to condemn The Spectator's style of answering questions. Both writers fail to attach their names and addresses, according to established newspaper rules and are therefore not entitled to consideration, but rather than appear unfair, their complaints will be given brief attention. "R. E. S." finds The Spectator "too curt" and says: "His sarcasm is too much for me, although some people may call it humor and enjoy it. I do not. I should like to know more about him as he amuses me as much as the moving picture actors do." The amusement is reciprocated, but the curiosity is not. "O. U. K." is equally frank, saying: "I do not approve of the sarcastic manner in which The Spectator answers questions. If it were not for this Letters and Questions column, he would no doubt be without a position. However, in spite of his sarcasm, as well as my own, I am going to ask a few questions which I trust will be answered in a civil manner." The hand that slaps the wrist extended for favors! Well, well, never mind. Sarcasm? What a misused word it is! Curt? Maybe so. Long letters must be boiled down and replies often cut short. As the managing editor says, You can't get a gallon of water into a pint cup. But The Spectator tries not to be unduly peevish, although the temptation is sometimes great. For instance, "O. U. K." who has read The Spectator long enough to pass judgment on him, wants to know who is the wife of that excellent player F. X. Bushman. Let it be repeated as gently as possible that matrimonial information is not furnished. "O. U. K." also asks why Leo Delaney is not seen oftener in the films. This is a legitimate question, and has been asked before about other players. The usual reason is that films are never issued as soon as they are made and it often happens that pictures in which certain players have been working, are held back for some time. Mr. Delaney appeared in Answer of the Roses, Oct. 18, and the Cabin Boy, Oct. 20. He will be seen in Madge of the Mountains, Oct. 31.

"A New Reader" of Brooklyn, criticises a scene in an old Essanay film as follows: "A certain actor, his name I will not state, portrays a Mexican. In endeavoring to assume an easy, nonchalant manner, puffing at the inevitable cigarette, he makes himself perfectly

SCENES FROM A REMARKABLE WAR PICTURE, "THE BATTLE," BY THE BIOGRAPH

ridiculous passing to and fro before the camera. His affectations are also observed in God's Inn by the Sea." Who says that posing before the camera is not noticed by any but MIRROR reviewers?

Miss M. Taishner of New York, comes to the defense of Florence Lawrence in reply to the reader, recently, who thought that that charming actress should avoid short dresses and curls. "Why we all think she is just grand in such parts," says Miss Taishner. "We like her best in tomboy parts." "Sweet." "charming," "of the utmost finesse," "winning personality," "splendid" and "natural in any role," are some of the other expressions in her favor. No, Miss Lawrence is not the wife of Arthur Johnson or King Baggot. This much can be said freely without transgressing the rule about matrimonial information.

Here is a unique testimonial from six ladies, Laura Buckingham and Lucia Macomb of New York, Mrs. H. W. Page, Mrs. C. B. Cochran and Mrs. Charles Tucker of Brooklyn and Mrs. J. Pierce of Westfield, N. Y. They are admirers of Flora Finch in the Vitagraph films, and say so in these words: "It is our mutual verdict that unless we see a Vitagraph picture with Flora Finch in it we all go away disappointed, and every moving picture place that displays any evidence outside that we will have the treat of seeing Miss Finch, gets our money. We are all glad to pay Miss Finch this tribute in return for the many pleasant moments and hearty laughs her talent in comic portrayals has given us."

"Joy," writing from the Bronx, contradicts a recent writer who had said that Florence Turner was best in roles of a married woman. "Joy" declares that "the lady of the lovely eyes and smile is at her best in parts of a young girl." "Joy" thinks that Lillian Walker is "nice too," especially when she has "sunny parts." "Mabel Normand is lovely without a high collar," Miss Lawrence "is nice as a society girl, but she must wear her lovely hair a little bit more over her forehead." "Alice Joyce, Mary Pickford, Misses Trunnelle, Fuller, Sawyer, Lewis, Storey and Gladys Fields are all darlings." Biograph is not the best, says "Joy." "Compare their dreary house settings to Edison." There is more to "Joy's" letter, but good as it is, it must stand the blue pencil so that others may have a chance. Even the pleasant reference to THE MIRROR must be omitted.

Mrs. W. B. Valentine, New York: The Spanish Gypsy was not a Vitagraph. It was a Biograph and the names of Biograph players are not given. The part of Guy in Their Only Son (Selig) was played by Albert Garcia. The name of the other picture referred to, cannot be recalled from the description given.

So many readers come to the rescue of "Mary" of Calais, Me., in reply to her request for the name of the nice young man who went fishing in the Duke de Ribbon Counter, that it is quite impossible to credit all of them. Therefore let this acknowledgement go for the bunch. The actor's name was Arthur Johnson.

Sadie Brooks, New York: Lottie Pickford, a sister of Mary, is now with Vitagraph.

Dorothy Lee, writing from Stoneleigh Court, on a letter head of "The Denver Special" of the Union Pacific, remarks that she has been a patient reader of the comments of others regarding players for the films and now she wants her "little say." It is a pity the letter must be abridged for want of space, for it is admirably written. Biographs are the only films "she makes any special effort to see," and she has not missed one in two years. She is likewise an ardent reader of THE MIRROR. Rex, Lubin and Pathe's Weekly, she finds extremely good, but after all she pins her faith to Biograph, although admitting that "the people in them a year or so ago were more interesting than the present ones. Those who have left the Biograph, she thinks, are now "out of their element." The present A. B. men she calls "jokes"—"too fat or too old and no dressers at all." Mr. Smalley of the Rex, she considers the best dressed actor in the films. Finally she declares that "no comedy films appeal" to her at all, "as they are usually rank—very rank farces."

"Frank," Franklin, Mass.: Alice in Alice's Sacrifice (Lubin) was played by Miss Tanner. Mabel Normand is no longer with Vitagraph.

EMMETT CAMPBELL HALL, SCENARIO WRITER.

The continued discussion of scenario writers and the important relation their work bears to the advancement of the quality of motion picture drama, make the identity of the more successful writers of interest. Emmett Campbell Hall, of Glen Echo, Md., whose portrait appears in this issue, is perhaps the best known of the authors who have devoted special attention to original motion picture story writing. He has a long list of successful pictures to his credit, among which may be mentioned: Biographs as follows: Teaching Dad to Like Her, House with Closed Shutters, Rose o' Salem Town, Was He a Coward? Chink at Golden Gulch, His Trust, His Trust Fulfilled, Out from the Shadow, The Primal Call, Swords and Hearts; Edison: Mountain Maid, Almost a Hero; Lubin: Indian Blood, Apache Gold, Red Eagle's Love Affair, Healing Faith, Art and Legacy; Selig: The Road to Richmond; American: Cattle, Gold and Oil; Solax: Mrs. Richard Dare; Vitagraph: Little Lad in Dixie; Kalem: Mexican Rose Garden, Love of Summer Morn; Rex: Daughter of the Revolution, The Guardsman, Artist Financier. It is worthy of note that the double reel, His Trust and His Trust Fulfilled, is the only original motion picture drama (not an adaptation) ever produced in more than one reel.

PERILS OF PICTURE PLAYING.

The perils of realistic motion picture playing were thrillingly illustrated recently at the mouth of Grape Creek on the Arkansas River, where a Selig company, directed by Otis Thayer, was operating. The water was unusually high and the current fierce when a scene showing the flight of two outlaws pursued by a sheriff and posse was acted. The outlaws, Tom Mix and Charles Farrar, plunged their horses into the stream and Farrar was carried away to almost certain death. He was rescued by the lariat. Later three of the posse, Frank Carroll, Leon Watson and George Hook, narrowly escaped drowning in exactly the same manner.

CARRIGAN AND MABEL TALIAFERRO IN CINDERELLA.

T. J. Carrigan, of the Selig Stock company, has developed wonderful popularity as a leading man since he joined the Selig forces. He has recently returned to Chicago from one of the Western companies, to play opposite Mabel Taliaferro in a big spectacular three-reel production of Cinderella, which the Selig producers have under way. He will play Prince Charming. His portrait is published elsewhere. His excellent work as the Chevalier in The Two Orphans is remembered with pleasure.

NEW PROCTOR ROOF GARDEN.

The Proctor theatres in New York are being thoroughly overhauled, redecorated and refurnished, and the Fifty-eighth Street house will be further improved by adding a roof-garden on top of the building, in preparation for next Summer's business.

PRESIDENT IN AN ESSANAY FILM.

The recent ground-breaking celebration for the Panama Exposition, in which President Taft took the prominent part, was motophotographed by the Essanay Company and will be released at an early date, not yet announced.

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The Birth of a Flower

COMING SOON!

Reviews of Licensed Films

Through His Wife's Picture (Biograph, Oct. 23).—The masquerade ball and the mad and wife is given herein somewhat of a different interpretation that is a pleasant departure. The great need of the film is amplification. Otherwise it is humorous and human, though not always as expressive as might be. A young husband declares his intention of always carrying his wife's photograph around with him. That morning he is invited to a masquerade by a former lady friend. He sends tickets and a letter and at the same time writes a letter to his wife telling her he will not be home that night. The letters are mixed by the office boy in a rather unconvincing way. When the young wife receives the letter intended for the other girl she decides to go to the ball in the costume directed. In the meantime her husband is reminded by her photograph of his duty and gives his costume to his friend. The wife appears at the masquerade and mistakes the friend for the husband. On her return home, however, she finds her husband waiting for her at two o'clock in the morning. The last scene, where they make it up, is really the best played in the film.

The Inventor's Secret (Biograph, Oct. 23).—This is rather an inferior production for Biograph, lacking even the necessary plausibility for farce. Some producers seem to take it for granted that farce warrants almost any extravagance and it can be excused on the ground of fun. This, however, has not often been true of Biograph. The inconsistent exaggeration by the players in this film and the impossible situations of the story are deplorable, reminding one of some of the cheap burlesque films from across the water. A cap "Clarence" type was told of a five-hundred dollar reward for a missing girl. His lady love is made aware of the circumstances, and then obtains a position as cook in the house of an inventor. While the inventor and his wife are at a patent lawyer's negotiating for a patent, the maid starts on a tour of investigation. She finds a key conveniently in a desk and enters the inventor's workshop. Here she mistakes an image of a woman for a real one. She rushes forth in an exaggeration of fright and tells her policeman lover that she has found the missing woman. Then he, too, throws a fit at the sight of the supposed corpse. In the end they learn their mistake and we are given an exhibition of posing by the funny faces for the camera.

A Prisoner of Mexico (Kalem, Oct. 23).—There is an exciting war story that is finely knit together, containing well appointed attacks and skirmishes. The heroine, by way of novelty, is brought on the scene of action by being shut in a freight car and taken on a forced journey. Her young lover during the Mexican Revolution joined the insurgents with a party of his friends. In the meantime his sweetheart in pursuing her small dog into a freight car was accidentally closed in. She was at length released by a party of federals seeking supplies from the train. She was taken into custody and cared for by the commander's wife. Her lover, on his way with supplies for the insurgents, was captured in a well managed attack, thus bringing the two together. She released him from his prison house in a comparatively easy manner. They were pursued by the federals, but their capture was prevented by the arrival of the insurgents, who caused the federals to retreat. The lover then took his sweetheart home. The back train, it was noticed, consisted of only one or two donkeys, guarded, however, by a sufficient horsemen for a good military display.

A Conspiracy Against the King (Edison, Oct. 20).—Taken from "The Casket" by H. B. Marriott Watson, this makes a picturesque and absorbing story of chivalry days. The playing is of a high order, as are the settings and the story clear and graphic. Cicely and her young knight are obliged to love in secret because her father belongs to a different party during a revolutionary period. He is commissioned to deliver a dispatch to the king's enemies. A spy informs Cicely's father of this, and sends forth a guard to capture him. Quick overhearing, hastens to the inn to inform him, but he has already gone. She meets here, however, Galloping Dick, who as one may judge is a gentleman of the road. He agrees to pursue her lover and relieve him of the message. He does so, but incidentally finds it necessary to throw the young man into the river. Dick is then found by the king's guards with the dispatch, and they bring him before Cicely's father, who orders him kept on guard. Cicely suggests that they confine him in the pantry, which is done. At night, having stolen the cook's keys, she lets him out in show of gratitude.

Dr. Bill's Patient (Essanay, Oct. 20).—A laughable little comedy of unique conception has been cleverly constructed on this film. The situations are made plausible through careful characterization and the players are in harmony with the spirit. Dr. Bill is a bachelor and also a high grade physician of the wealthy class. He meets a young lady, the daughter of a self-made millionaire. When she returns home she finds her pet dog Violet sick, and the father forthwith summons the physician. It is only the compelling beauty of Violet's mistress that prevents an expression of the doctor's innermost feelings, and Violet is cured. Violet's mistress, however, is quite enamored with him, as he with her, and when he fails to make his presence known by a call, she decides to bring him by strategy. When her fairy-like friend appears and they play croquet, she sprains her ankle and he is sent for the physician. The physician, thinking it must be the horse this time, hires an outfit from a veterinary. When the girl's deceit is discovered, he acknowledges his love with the usual motion picture tableaux, which in this case seems too sudden.

A Western Redemption (Essanay, Oct. 21).—It would seem as if a better Western scenario might have been constructed around the situation of a bandit robbing his own father and mother. The incidents leading up to this climax are of too frequent occurrence, and make too obvious a story. The production is fairly well played, but not in the usual character of this company. Because of the disgrace brought upon them by the conduct of their son who has been arrested and sentenced to prison as being an accomplice in a number of bold robberies, the parents go West. Their son liberated in the course of time also goes West and becomes a bandit. Eventually he and his pal rob his parent's store. When he discovers this through relics in the booty he commits his pal to return with him and deliver up the goods to the sheriff. The implication is that both suffered sentence, though one might not so construe the last scene which shows him at the table receiving his parents' blessing.—Afterward, perhaps, though the title does not indicate it.

Coals of Fire (Selig, Oct. 23).—Here is a graphic Canadian story of excellent development, pointing a moral in a clean-cut vivid style and showing marked characterization. The introduction of the customs of this region and the backgrounds as a whole are noteworthy. After the dance brave settled brain in a quick fight and walked off with the lady. The vanquished one's only friend was the girl's small sister. Then he announced his intention of going away to study law, but before he did so he saved this little girl's life. In the course of time he became admitted to the bar. Meanwhile the girl who had rejected him was having a hard time with her drunken husband. In his rage over a dishonest deal he causes a trader to fall from his horse, resulting in the man's death. He is arrested for murder. Then the wife calls on her old sweetheart, the lawyer, whose ascertaining of facts and presentation of the case frees the prisoner, while he finds love in the little sister now grown to womanhood. No one else seemed to see. Much praise is due the leading male characters, Hobart Bosworth and Jack Conway.

Foolishness of Jealousy (Vitagraph, Oct. 23).—This is a refreshing film of its type, lacking as it does the commonness generally brought to bear on such subjects in action and in deed. It is, moreover, unique in plot, conception and incident, and proves in its own way the substance of its title, well earning all the laughter it provokes. A young friend of Dickson asks him to help him win the consent of his stenographer. While Dickson is endeavoring to persuade this young lady of the worthiness of the young man, his wife enters and mistakes the situation. From thereon she misconstrues all her husband's actions and the stenographer always bobs up at the wrong moment. The last straw is when, unbeknown to his wife, he consents to act as best man to the young couple and starts forth with them on a trip to Washington. She goes to the station on finding the note requesting his company and seeing him with his stenographer, while the groom is for a moment absent about the luggage, she concludes to bring him to his senses by feigning death. He, however, catches her unawares, sees through her conceit, and proceeds exceeding far at her demise. She learns her lesson and is further humiliated on the arrival of bride and groom. The leading roles of husband and wife are aptly realized by R. E. Phillips and Julia Swayne.

Jimmie In Love (Gaumont, Oct. 24).—This is an amusing conceit, but Jimmie seems to have lost some of his unconscious grace and comedy. He fills the bill, however. He falls in love with his little friend's music teacher and writes the lady a mash note describing himself as small in stature but mighty in love. She meets him by appointment, but his chief charm to her, his moustache, suddenly comes off and ends the love affair.

Ostrich Plume Industry (Gaumont, Oct. 24).—This subject has been pretty well covered in pictures, but it is well done again.

Pathe's Weekly, No. 43 (Pathe, Oct. 24).—This Tuesday's issue brings forth the usual graphic and entertaining budget of subjects of worldwide interest. Mayor Gaynor, of New York, inspects the new fire apparatus and honors the two oldest horses in the service of the fire department of the city. The United States Government presents a statue of August von Steuben to Germany, at Potsdam, Germany. The Italian warship, "Count de Cavour," is launched at Spezzia, Italy, and work is pressed forward for use against the Turks. Two of the miners are photographed, who were entombed for seventy-two hours in the Leadville, Colo., mines. At Stargard, Germany, the Emperor and consort witness the dedication of St. Mary's Church. Italy's King reviews his troops departing to Tripoli at Milan, Italy. The wreck of the "Liberte," in Toulon harbor is shown. At Denver, Colo., President Taft presents an automobile and gold watch fobs to the Denver baseball team. The Mystic Order of Veiled Prophets hold their annual meeting at Washington, D. C. The power of dynamite is shown in blasting at Allentown, Pa., when 50,000 tons of rock are wrecked at one time. Scenes from the annual Pumpkin Pie Day at Longmont, Colo., are exhibited. At Evansville, Ind., Robinson makes a flight in a Curtis hydroplane, rising from the water. The last scene in colors is the new styles in ladies' tailor suits from Paris.

Why the Sheriff Is a Bachelor (Selig, Oct. 24).—The situation in this picture is hardly new, but it is refreshing to see the sheriff do his duty without equivocation. Whether the girl would at last act as she did of course depends on the girl. One feels that the sheriff lost little, for her love would not seem to be of the enduring kind. Her brother robs the bank and her lover, the sheriff, starts out in pursuit. A unique feature of the film is that to all appearances a tin can is actually shot out of shape in the sheriff's hand while drinking. It might have been a good idea to show the other man shooting. When he captures the brother, the sister pleads for the brother, but the sheriff does his duty. She will have no more to do with him, and the only reward he receives is a cigar from a Hebrew bank president. It is agreeably enacted.

The Fairies' Banquet (Edison, Oct. 25).—This is a pretty little fantasy in the nature of a ballet and is quite captivating in its way. Puck (Ethel Browning) makes a sprightly and graceful figure. One wishes that the gnomes had been men of smaller stature. Puck, who is not friendly with the gnomes because of his mischievous pranks, fails to receive an invitation to the banquet. He succeeds in breaking up the affair. In the early scenes he disappears and reappears at will, turns to a rabbit and when the gnomes would cook him becomes himself again. Some dainty dances are introduced.

How the Telephone Came to Town (Edison, Oct. 25).—The situations in this farce are specially mirth-provoking, exaggerating as they are, along characteristic and plausible lines, depicting the narrow-mindedness of certain village beldames who feared for the village's beauty when perhaps the removal of their own fair selves might have benefitted. The leader marched into the Mayor's office with a petition that the telephone company be prevented from distributing their poles throughout the village, lest they menace the beauty thereof. When she returns from her rather unsatisfactory trip, she finds them planting a pole on her property. She sits in the hole and will not budge, until the school teacher, who is the only woman who refuses to sign the petition, suggests putting a mouse in the hole. The leader for the protection of the village's beauty then moves. Miriam Hutchins presented this amusing caricature.

The Yaqui Ashore (Lubin, Oct. 25).—The feature of this film is the showing of scenes at the State Fair at Trenton, N. J. Two sailors go ashore with pockets full of money and visit the various attractions. They return with two mascots, a pig and a goose, which are roasted for dinner the following day.

Too Many Engagements (Essanay, Oct. 26).—The humor of this film is exceptional, fresh and original, presenting a novel, unusual situation of laughable import. Ed makes a hurry call on a business deal, and asks his pretty friend to dine with him in celebration, but he is called away unexpectedly to a club dinner. He then invites Rose over the 'phone to take her place. While at the hotel he receives a tele-

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gram from Mabel, saying the friend is not so ill as imagined, and she will be there to dine with him. He has the bell boy and stenographer do both duties separately, fearing to offend either. The fun of the film consists in the bell boy's interruptions, calling him from one table to the other. At last he gets the telegram he gave Mabel away in a taxi. He has left behind her tea, however, and is returning for it meets the manager out with Mabel. Both ladies leave in separate taxis, and one would judge, out of his life forever. The production is well played.

A Woman's Slave (Kalem, Oct. 28).—The story of the young man led by a heartless adventuress to lavish all his money on her, and at last to steal in order that her demands for money may be met, is worked over with some variation of detail in this film. The acting, though forceful, is too overdone, even for the Latin style. The victim's mother pawns her jewelry to make good her son's theft, and this leads him to confess on his knees to the jeweler he had robbed. The jeweler exacts an oath to give up the adventuress, and then releases the mother from her obligation. There are no very dramatic situations in the story.

The Last Freight Car (Kalem, Oct. 28).—Quite a novel idea is embodied in this railroad drama—namely, the loss of freight car out of the centre of a moving freight train. We see the freight train passing with one car in the centre marked with a white muslin sign as loaded with valuable silk. Then we are told by means that the coupling had parted in two places, and we see the train pass in its broken sections, first the engine and a few cars, then the same car of silk, and then the rest of the train. As the single car reaches a curve it topples over and rolls down a bank into a thickly wooded forest. The following section rounds the curve safely. We are then told that the two remaining sections are coupled together, and the lost car is never missed. The brakeman who had checked up the train and who loved the superintendent's daughter is disbarred for the loss of the car. Later he discovers a bridge on fire and hails the president's special. When they are checking (?) down train to repair the bridge, the superintendent's daughter finds the lost car, and everything turns out happily. It will be seen that the story is the merest mush, the only interesting point being the losing of the car, which unfortunately we are given no explanation as to how this most amazing event could have happened. The acting is as good as can be expected with such weak material. It only takes five buckets of water to quench the bridge fire.

Athletics vs. Giants (Essanay, Oct. 28).—Vivid scenes from the first two games between the Athletics and Giants for the World's Championship are exhibited in this special reel, including many of the critical plays and numerous views of the crowds at both the New York and the Philadelphia games. One important scene is a very clear picture of the first spiking incident between Baker and Snodgrass, when it was alleged the latter played dirty ball. The picture appears to show merely a slide feet first, with Baker in the path. Scenes in which the baseball field is shown in bird's eye view are marvelously clear, and, strange to say, the ball can be distinguished at times, although the players appear to be very small.

West Point (Edison, Oct. 24).—A day at the United States Military Academy on the Hudson is most entertainingly illustrated in this film, although one is inclined to think that it is more than one day's maneuvers, drills and parades that we see. The film was applauded when witnessed by THE MIRROR reviewer, showing the popularity of this military institution, even in these days of peace propaganda. Among the scenes were two in which Admiral Togo appeared.

Wig Wag (Vitagraph, Oct. 24).—The purpose of this film story is to exploit the Boy Scouts of America, and to show one value of the institution as an encouragement for reading it in camp life by the youthful members. Kenneth Casey plays the part of mamma's mollycoddled pet, who is pampered and watched until he becomes a helpless invalid. To carry out this idea his supposed mamma, Florence Turner, represents a lady with about as little brains as any fond mother could possibly have. Kenneth would like to play with the Scouts, who are camping near Cooperstown, but mamma is horrified at the bare idea. Then Kenneth falls in the water, and the Scouts who see his danger wig wag to other scouts to go to the rescue. Kenneth is pulled out, mamma relents and Kenneth joins the scouts, becoming a real boy at last. The accident and the rescue are not managed with the Vitagraph's usual skill.

Lost in the Jungle (Selig, Oct. 28).—This is undeniably a powerful and elaborately produced picture, with the jungle atmosphere and the jungle dangers so realistically simulated that it holds the spectator breathless at times. It is the strongest of the series of Selig animal dramas that this reviewer has witnessed. The daughter (Kathlyn Williams) of the New York farmer (William V. Mong) falls in love with the nephew (Charles Clary) of an Eastern publisher (Frank Weed), and rejects the rough farmer suitor (Ernest Anderson) picked out by

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BIOGRAPH FILMS
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RELEASED OCTOBER 30, 1911

LOVE IN THE HILLS

A Tale of the Tennessee Mountains Where Strangers are Unwelcome

The old soldier's little daughter has two persistent suitors. One, a manly fellow, who tells the girl she will marry him in spite of all. Her other suitor is a good-natured, shiftless chap, whose weaknesses are booze and music, he being the village fiddler. He tries to get the lead on his neighbor by presenting her with a mammoth pumpkin. He thinks this little attention should win her, but she has met and become interested in a young stranger from the big city, who is hunting and fishing in these hills. The fiddler, despairing, plays soulfully on his violin, thinking the strains may soften her heart—they do, but for the other fellow, with whom she consents to elope. Her manly friend prevents this, however, by driving the city fellow away. The girl realizes the error of her intentions and accepts her mountain knight, just as the fiddler arrives to renew his suit, aided by the pumpkin. He might have exclaimed, "Well, I'll be darned," but he simply ejaculates, "Oh! Pumpkins!"

Approximate Length, 998 feet.

RELEASED NOVEMBER 2, 1911

A VICTIM of CIRCUMSTANCES

It is hubby's birthday, and the wife wishing to surprise him, surreptitiously interviews the jeweler's clerk to order a gold watch as a present. Her mysterious action arouses suspicion in the husband, who follows her, and at a distance witnesses the meeting between her and the clerk. The hour arriving for the delivery of the watch, wifey goes to the door to meet it, and while standing outside the door closes and locks on her skirt, holding her captive. Having no key, she induces the clerk to climb through the second story window and come down to unlock the door. All would have been well, but the clerk encounters the husband, and it looked bad for the clerk for a while.

Approximate Length, 382 feet.

THEIR FIRST DIVORCE CASE

The famous Biograph sleuths nearly cleared up another case. This time their services were solicited. Mrs. Grimm catches her lord, Mr. Grimm, strolling in the park with a chorus girl. She at once decides to get a divorce, and sends his photograph with a letter to the "Two Sleuths." Meanwhile, the penitent Mr. Grimm has pacified his irate spouse, and to make amends takes her on a little trip. The sleuths, however, get the letter and follow them, thinking the wife is the woman mentioned.

Approximate Length, 610 feet.

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The above picture of George L. Cox affords an excellent idea of this popular photoplayer's genial personality, which in a measure has spelt success for this clever artist. Mr. Cox is in his second season with the Selig Polyscope Company (Eastern). His many achievements of the past give ample testimony to his fitness in this very important branch of the profession, which by reason of long experience in prominent dramatic productions, he is eminently qualified to fulfill. With youth, intelligence, and ability, the pathway to greater things seem reasonably assured.

her father. This causes the old man in a rage to drive her forth, and she sets out to walk twenty miles to the Englishman's home. On the way she is attacked by a tiger, but kills him with a knife she had with her. Almost exhausted she is found by an elephant that had been her pet, but which had escaped into the jungle. The elephant picks her up, and through several scenes carries her to the party that was searching for her, and she is reconciled to her father and united with her lover. The killing of the tiger is shown by implication. There are technical defects in breaking from one scene to another too abruptly, but these are trifling compared to the big results in the main. William V. Mong and Otto Breitkreutz wrote the scenario and Otis Turner directed.

A Rural Conqueror (Lubin, Oct. 26).—In all truth this is a novel and clever comedy in which Arthur Johnson shines at his best, with Florence Lawrence also in a congenial part. She is Marjorie, a country girl tired of rural quiet and very selfish toward the country youth (Mr. Johnson), who aspires to love her. She invites girl friends to visit, but they are both lovesick and their sweethearts must be invited also. This leaves Marjorie as much alone as she was before. The rural swain, however, is persistent, and having learned a few tricks of lovemaking from watching the visitors, plucks up courage, dresses up in his best, brings around his rig and induces the fair Marjorie to go out riding. At a ford in the river he steps the horse in midstream and proposes. When she demure he unhitches the horse and would leave her. She relents and he carries her home, where he forces her to confirm the engagement on threat of carrying her back to the buggy. The fun is spontaneous all through.

The Traitor (Pathe, Oct. 23).—This is a powerful story of the tragic sort and it is acted with great force and expression, but, after all, it does not seem real; it is obviously "acted." The scenes are in some Latin country and the story is distinctly Latin. A friend of the husband makes love to the wife, but she repulses him. He then contrives to get the husband into a quarrel with another man, convinces the third man that he must shoot the husband in self-defense. The husband is taken home for dead and the wife promises her hand to the plotter if he will arrange the murder. So he goes out to do it by fetching the police to the shooter's hiding place. The latter escapes and seeks refuge in the woman's house, where he is traced and arrested. The plotter now claims his reward and the wife, having realized the truth, is about to kill herself, when the dead man comes to life (an incident that was not accounted for plausibly) and kills the traitor.

The Long Road (Biograph, Oct. 26).—The theme of this story is remarkably well brought out. The acting possesses the usual vividness of the Biograph players. The church setting and the set among the tenements are exceptionally good. At a garden fete to a lover's quarrel a young man gives a parasol to another girl, intended for his sweetheart. The breach widens and he marries the other girl. The heart injury of the rejected one, covered by assumed amusement and indifference, is well brought out until in sorrow she goes into a convent. Here she is commissioned to make the layette for the man's first baby, and in a dramatic scene delivers it to the woman whose place she would have occupied. His fortunes fail, and several years afterward, while administering to the needy in the slums, the Sister of Charity is called into a back saloon, where she finds the man shot in a drunken brawl. Later she consoles the widow at her home, where the parasol is in evidence.

The Perils of the Plains (Kalem, Oct. 27).—An Indian story of some ingenuity and excitement has been presented in this film. The features are the escape of the parents by diving under the water and breathing through reeds (used once before by Kalem) and the rescue of the children from the Indian camp by rolling down a hill in a large Indian basket. The attack of the Indians on the flimsy stockade is poorly managed, and the ease with which the respective parties came in and out is questionable. The boy and girl are sent to borrow flour and are captured by Indians. Another band falls upon their parent's cabin and burns it. The parents escape out the back and elude them by the above mentioned process. At the stockade a party is sent out to find the children, who are found in a hollow tree, after evading the Indians in the basket that rolled them out of camp.

Mother Is Strong on Hypnotism (Pathe) Oct. 27).—Mother-in-law takes a very unique method in this humorous trick picture of bringing her son-in-law home when he would dine at the cafe with ladies not on his wife's calling list. Discovering his intention, she marches to the cafe, hypnotizes his male friend and the waiters, and in strange maneuvers brings them back. At last they ascend a telegraph pole, walk the wires to the roof of our gentleman's home, where she brings the others to mental equilibrium, but defers so doing to her son-in-law until she has brought him safely down into the drawing room through the chimney.

Logging in Sweden (Pathe, Oct. 27).—This is a very thorough and interesting film, though one might wish that the process of plank and board making had been shown. The film begins at the felling of the trees, the course down the river to the sawmill, and the final result of the work at the mill in heavy beams and planks.

The Kid from Klondyke (Edison, Oct. 28).—Rex Beach's brisk and unique story has been made into a lively entertaining picture of smooth and vivid construction. Much of the success of the play is due to the clever interpretation of the Kid as given by Harold M. Shaw, who looks and plays his role in typical manner. When the Kid makes a large amount of money in the Klondike, he decides to come back to the United States. He holds a unique flirtation with a stenographer, who accepts him, but tells him he must ask her father in Chicago. He journeys thither, but on the train he meets a smooth article who with his lady friends attempts to fleece him. At dinner in Chicago at a road house of which the stenographer's father is proprietor, they thrust the bill on him. He is unable to pay, for in suspicious mood, he had left all his money in the hotel safe. Of course, this makes him appear in a very bad light in the eyes of the father, but when later the Kid finds him in the company of the girls, the father consents lest his daughter be tied of his frisky escapade.

Regeneration (Vitagraph, Oct. 28).—It is impossible to recall another more vivid or compelling picture depicting the purifying thought of a little child upon the most subtle, more worldly conditions surrounding the life of her elders than this. Its chief charm is perhaps in the clarity and really masterful interpretation given it by the players. Helen Gardner, as the man's mistress, gives a remarkable, holding, and convincing interpretation of her role. Alfred Hollingsworth, as the man, also adds much towards making this an exceptional film. For some reasons best known to himself a wealthy man deserts his wife and baby and enters a dissipated life. His wife at length is homeless and forced to wander upon the streets. Fearing sudden death with heart disease, she pins a note to the child's dress telling the name of his father. She then dies in the park, and is found by her husband's mistress who at a cafe has just quarreled with the man and in an insane rage left him and come upon the woman in the park. She decides to live a better life and adopt the child, but finding the note, tells the father who, when he learns the truth, takes the child away from her as too unworthy. She changes her mode of life and a few months later, both purified in thought, meet and are united in noble and more exalted lives.

A Gypsy Bride (Melies, Oct. 26).—When one says that this film has been well constructed and played there is nothing more to say except why not. It has been played so often since the history of motion pictures began, and one wishes it had been kept abroad where it first originated, as it deals more with the continental gypsy. Of course she has a villainous suitor, who swears vengeance against the young man whom she meets and whose wound she nurses. After a fight with this rival, whom he vanquishes, he takes the girl home as his bride. Then the picture continues along more well used lines to a conventional ending. The father will not accept the gypsy bride, so the son goes to work on a neighboring ranch. Three years afterward he is sick and sends for father. Father somehow quickly relents, goes, sees baby, and all is well.

Aunt Huldah (Vitagraph, Oct. 25).—That period after the war when many Southern homes were reduced to poverty and the people were obliged to see wealthy Northerners step in to take their places is vividly and entertainingly set forth in this well-acted drama. The story concerns the misunderstanding caused between two Southern lovers by the arrival of a Northern girl into their midst. Her father has just purchased a Southern estate, and all unconsciously she arouses a feeling of jealousy between the two. The young man has been in the company of this girl for perfectly plausible reasons, but always misunderstood by his sweetheart. At length the old colored mammy takes things into her own hands, and she and the young lover evolve a scheme. He makes it appear that he meets with an accident by falling from his horse near his sweetheart's door. Her concern and subsequent events bring about a reconciliation. Hazel Neason did good work in portraying a proud and jealous girl of the South. E. K. Phillips, the colonel, and Earl Williams brought understanding to their roles. Aunt Huldah was satisfactory.

Funeral in Ammam (Pathe, Oct. 27).—This film in colors shows a funeral procession in accordance with the custom of this region. It is an odd and interesting spectacle.

Monaco (Gaumont, Oct. 25).—The scenes around this famous locality are most interesting and beautiful. They have been pictured before, but would seem never so satisfactorily.

Fridolin (Gaumont, Oct. 25).—This picture story, adapted from a poem by Schiller, is conceived in the spirit of the poet, splendidly acted and arranged, and photographed in colors. Fridolin is the favorite page of the Countess. The huntsman is jealous of the youth and tells the Count that the lad makes love to the lady. The Count, in rage, plots to have the boy killed. He directs the men at the furnace to burn to death the first person he, the Count, sends to them. Then he dispatches Fridolin. But the boy bethinks him of the Countess. Perhaps she would have an errand also. So he goes to her first and by so doing delays arrival at the furnace. The evil minded huntsman is meanwhile sent by the Count to see if his order has been obeyed, and, being the first to arrive, is cast into the furnace. Fridolin, coming later, is given the huntsman's hat to take back to the Count, who pronounces it the judgment of heaven.

An Island Comedy (Edison, Oct. 27).—It would be difficult to overpraise this comedy film—pure comedy, with scarcely a trace of farce. It is supposed to happen on one of the beautiful Thousand Islands of the St. Lawrence, where, indeed, the scenes were played and where, so true does it appear, it might have actually occurred. A young girl is attracted toward a young man and confides her secret to a girl friend who, in turn, tells the young man. When he seeks to press his advantage, however, he meets with a rebuff, because the girl's brother had "tipped her off." He then

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bargaining with the youngster, who takes his sister boat riding to an island, where he suddenly abandons her and where the young man is found awaiting. Still she refuses to capitulate until driven to submission by hunger, the young man having provided himself with a tempting lunch. Harry McDermott was the young man and Miriam Nesbitt the girl. Yale Boss was the boy.

Pals (Essanay, Oct. 2.).—This is a splendidly acted picture drama, carefully put on as to stage direction and settings and having interest of an unhackneyed kind. It might have been better, however, if the tragic element had been omitted, for the reason that it was the only illogical incident of the story and seemed foreign to the otherwise delightful strain of the love story. The pals were college boys and one of them insisted the sweetheart of the other one select a birthday present which she wished to present to her lover. The secret talks and confidences made the latter jealous and he hit his friend in the jaw, knocking him out. Now, while he was out for the count, so to speak, everybody went away and left him while the other pal went to sleep in the next room and had a dream that he had committed murder. The incident was so apparently impossible that the representation seriously and the dreamer's horror when he afterwards saw his pal alive, failed to convince and caused laughter instead of sympathetic interest. The ending of the story with the lovers reconciled was well managed.

In Frontier Days (Pathe, Oct. 26).—There are a number of very effective scenes in this film which show an Indian attack on a wagon train and a rescue by a party of whites. One of the wagon train party takes the young daughter of the leader of a scouting trip and they become separated from the main party when the Indians appear. They ride for help and bring assistance in time to drive off the redskins. The approach of the Indians as they appear over the brow of a hill far away is striking and the flight of the wagons over a long stretch of open country is well managed. Unfortunately the Indians were armed with revolvers and the rescuing whites were represented as coming from a nearby ranch which failed to synchronize with the alleged period of wagon trains and frontier days. It would seem just as easy to make these stories consistent as it is to get them wrong.

Island of St. Kilda (Pathe, Oct. 26).—The scenes on this island off the north coast of Scotland are unique and highly entertaining, especially the scenes showing the natives scaling the steep cliffs for the eggs of the wild birds.

Reviews of Independent Films

Youth, Queen of Hearts (Reliance, Oct. 28).—In many respects this French comedy has interesting qualities and is admirably conceived. Three old chaps are in love with their lovely young ward, whom a young officer, billeted at the neighbors', manages to meet on the sense and cuts them out. Up to this point the story is a model of light comedy character work. But it then degenerates into burlesque, with two of the old fellows fighting a duel over the lady and hiring the maid to assist them in getting rid of the officer, with nothing at all coming of it. If the story had been carried out in the spirit in which it was started, nothing could have been finer.

The Horse Thief's Bigamy (American, Oct. 26).—While this is far from a pleasant subject, it is graphic and played with general good taste and discretion. It relates a brute's abuse of a second wife, while his first wife still lives undivorced. She at length succumbs to his treatment, and a young physician is summoned. On her entreaties he takes her with him, pursued by her enraged husband; they seek refuge with the marshal. Further violence is prevented by the arrival of the man's first wife, summoned by the fellow's brother. An overwrought love affair then takes place between the young woman and the physician, and the picture ends in every respectable fashion one should with arms entwined and faces close.

Little Emily and David Copperfield (Thanhouser, Oct. 24).—The excellent characterization shown in the first reel of this subject is continued in this second instalment of the life of David Copperfield. The same indications to tell the story too much by titles is noted; otherwise it is a production of high order. David, now grown to manhood, visits Little Emily with his friend Steerforth. Little Emily is to marry Ham. Steerforth wins her away and goes to Italy with her, where he abandons her. Later she arrives in London, where she meets David, who cares for her. Steerforth is drowned on his way to England in a shipwreck, in which Ham attempts a rescue. Both men are drowned and the tragedy is witnessed by David.

Lone Bill's Last Ride (Nestor, Oct. 26).—This is a vivid, clean cut Western story, because it is naturally and dramatically conceived and played with a true sense of realism that one does not always find in such pictures. The story does not attempt to start Lone Bill on a career of crime, but rather shows how a moment's impulse can lead to the path to make a criminal. On the way there this young man meets Lone Bill in a saloon and agrees on gambling away the money entrusted to his care. Lone Bill's attempt to rob the coach is frustrated by the arrival of the sheriff. He escapes, however, but is later tracked down. He escapes again by playing dead, suddenly holding up the sheriff and riding off on his horse. His wound, however, that he had received in the first attack, proves too much for him, and he succumbs. The sheriff's horse brings him to the sheriff's home, where he throws him before going into the house. He is rescued and nursed by the sheriff's wife. Later, on the son's arrival, knowing that he must die, he surrenders up the money on hearing the young man's story. As may be seen, the subject is somewhat sublime.

The Romance of Dyrk Soltance (Oct. 28).—The Kalem people made a production of high order by its clever manipulation of plot in telling a simple tale and the superiority and carefulness exhibited in detail of setting and management. The setting is good, but not as deep or expressive as might be. At the death of her mother a little girl is sent to an orphanage. Here she is sought by two parties at the same time—one a woman who desires to use her for the work she may get out of her, and the other to fill the void caused by the death of her own child. The first has prior claim. The little girl, however, runs away from her because of her undue harshness. She is found by the husband of the other woman, recognized and taken home, where she is placed in the empty crib of his own dead child. Here she is found by this wife the following morning. It is hoped no legal difficulty arises in the future from the other woman.

A Breach of Faith (Rex, Oct. 26).—An East Side tragedy has been exploited in this film, with rare good taste, dramatic and consistent treatment and exceptional delineation by players. One must note the realism of the cast in the East Side basement cafe. The sculptor awaits the arrival of his sweetheart from Italy, but is suddenly summoned West to take a position. He has been stopping with his brother, the proprietor of a cafe. This brother offers to tell the sweetheart and deliver a note. When she arrives, however, he is so struck with her beauty that he fails to fulfil his trust, and, furthermore, hides subsequent letters. At length the girl marries him, but finds him unfaithful. In the midst of this realization her old lover, the brother, appears, the hidden letters are discovered, and in the ensuing fight the deceived man kills his brother.

The Trail of the Eucalyptus (American, Oct. 30).—This has been made a very vivid Western film, somewhat above the ordinary, with finely selected views. A stronger story would have resulted had the exact nature and purpose of the vigilants been made known. They seemed a sort of black hand. The eucalyptus is a tree where two lovers are in the habit of meeting. The girl's father has been threatened by this band if he does not comply with their demands, whatever they may be. She tells her lover, who is evidently the leader of the rangers, and he informs his men to keep close watch. At length the father is captured at the eucalyptus and it is about to go hard with the lover, who starts in to aid, when the other rangers appear and vanquish the vigilantes. The film has been dramatically received and is well acted.

The Jewels of Allah (Thanhouser, Oct. 27).—One finds this a superior production from the telling, the painted acting, and for the most part the fine quality of the settings and scenic effects. A sentimental count, while touring in Arabia, steals the sacred jewels from the Mohammedan mosque. He later gives them to an American girl to whom he becomes engaged. Of course there is the honest American lover with whom she is united when the Arab chief, tracing the count to this country and the jewels to the girl, decides to simplify matters by stealing them back. While he is in the process of so doing the girl appears. He overpowers her, but she manages to phone for assistance, which is rather unconvincing, as he might have heard. On the arrival of the others the count is discredited, the sheik possessed of his jewels, and the lovers united.

Mutt and Jeff Discover a Wonderful Remedy (Nestor, Oct. 28).—When Mutt and Jeff learn that a certain fake doctor has made a fortune, they decide to take a hand at it. They obtain the outfit, which seems to be in the form of an electric chair, but are cautioned not to use the emergency lever. They meet with unbounded success and their fame goes abroad. At last, however, they encounter a particularly tough patient. Mutt, being a little over anxious to effect a cure, puts on the emergency lever with the result that the following explosion wrecks the office and sends all parties concerned to the hospital. As may be seen the story has humorous possibilities that are adequately realized in scenario development, conversation and general treatment. The principal actors, however, add little to the production.

Dippy Advertises for a Pup (Nestor, Oct. 25).—A laughable burlesque is given effective treatment in this film. Its success is due, perhaps, to the care taken in development, making it appear plausible and keeping the caricature within the lines of reason. Dippy advertises for a pup of high degree, and is oversupplied with applicants. He selects a small mongrel that he is quite sure is an animal of high descent—as the pedigree has been carefully written out by the former possessor. While he is informing a friend of the remarkable ancestry of his canine, his infant and the animal disappear to the rear of the house. Naturally when he turns to see the dog catchers disappearing in the distance he believes they have run off with his treasure. The rest of the film is an amusing pursuit, until he arrives at the police station, where his child and the pup walk in.

INDEPENDENT FILM RELEASES.

Monday, Oct. 30, 1911.

		Feet.
(Ameri.)	The Stronger Man. Dr.	1000
(Champ.)	Field Day, Fort Riley	980
(Eclair)	A Father's Heart. Dr.	980
(Imp.)	His Dress Suit. Dr.	500
(Imp.)	Steeplejack Lindeihm. Top.	500
(Yank.)	The Van Osten Jewels. Dr.	

Tuesday, Oct. 31, 1911.

(Bison)	The Cattleman's War. Dr.	
(Powers)	Apples and Destiny. Com.	
(Powers)	Progressive Book Agent. Com.	
(Than.)	Loves of David Copperfield. Dr.	

Wednesday, Nov. 1, 1911.

(Amb.)	Judas. Dr.	
(Champ.)	The Cowboy's Pie. Com.	980
(Nestor)	Big Nose Hank. West. Com.	
(Rell.)	A Mix-Up in Suit Cases. Com.	
(Solax)	Following Cousin's Footsteps. Com.	

Thursday, Nov. 2, 1911.

(Ameri.)	The Water War. Dr.	1000
(Imp.)	King, the Detective. Dr.	1000
(Rex)	The Tale of a Cat. Dr.	

Friday, Nov. 3, 1911.

(Bison)	A Young Squaw's Bravery. Dr.	
(Lux)	Bill and the Bear. Com.	984
(Lux)	Tommy's Camera. Com.	984
(Solax)	A Heroine of the Revolution. Dr.	
(Than.)	Their Burglar. Dr.	
(Yan.)	At Daisy Farm. Dr.	

Saturday, Nov. 4, 1911.

(Great N.)	The Actor as a Soldier. Com.	
(Ital.)	Fuglehead's Holiday. Com.	
(Powers)	The Pride of the West. Dr.	
(Rell.)	The Greater Love. Dr.	
(Nestor)	Mutt and Jeff and the Lady Stenographer.	
(Nestor)	The Suit Case Mystery. Com.	

LICENSED FILM RELEASES.

Monday, Nov. 6, 1911.

		Feet.
(Bio.)	The Battle. Dr.	1084
(Kalem)	Luck of Reckless Roddy. Com.	1000
(Lubin)	Aunt Jane's Legacy. Com.	1000
(Pathe)	Pathe's Weekly No. 45. Top.	1000
(Selig)	The Coquette. Dr.	1000
(Vita.)	Her Cowboy Lover. Dr.	1000

Tuesday, Nov. 7, 1911.

(Edison)	A Modern Cinderella. Com.	1000
(S. & A.)	His Fought for the N. S. A. Dr.	1000
(Gau.)	The Vagabond. Dr.	620
(Gau.)	Trip on a Dirigible. Scenic	331
(Pathe)	Uncle's Money. Com.	1000
(Pathe)	Making Artificial Flowers. Ind.	1000
(Selig)	Western Hearts. Dr.	1000
(Vita.)	Auld Lang Syne (2 reels). Dr.	2000

Wednesday, Nov. 8, 1911.

(Edison)	Logan's Babies. Com.	1000
(Eclipse)	An Eye for an Eye. Dr.	1000
(Kalem)	White Brave's Heritage. Dr.	1000
(Lubin)	Who Owns the Baby? Com.	1000
(Pathe)	The Story of the Typewriter. Ind.	1000
(Vita.)	Arbutus. Dr.	1000

Thursday, Nov. 9, 1911.

(Bio.)	The Trail of Books. Dr.	994
(S. & A.)	Showing Uncle. Com.	400
(S. & A.)	Geo White. Com.	100
(Lubin)	Jack's Umbrella. Com.	1000
(Melies)	The Spur of Necessity. Dr.	1000
(Pathe)	Terms of the Will. Dr.	
(Pathe)	Review of the Paris Garrison.	1000
(Selig)	Old Billy. Dr.	1000

Friday, Nov. 10, 1911.

(Edison)	The Black Arrow. Dr.	1000
(S. & A.)	The Empty Saddle. Dr.	1000
(Kalem)	The Engineer's Daughter. Dr.	1000
(Pathe)	The Bandit's Bride. Dr.	735
(Pathe)	The Astic. Acrobatic	235
(Selig)	Lieut. Grey of the Confederacy. Dr.	1000
(Vita.)	Who's Who. Com.	1000

Saturday, Nov. 11, 1911.

(Edison)	Willie Wise and His Motor Boat Com.	650
(Edison)	Icebergs of Labrador.	340
(S. & A.)	The Girl Back East.	1000
(Gau.)	The House of Execution. Dr.	787
(Gau.)	Manresa, a Spanish Town.	200
(Lubin)	The House that Jack Built. Dr.	1000
(Pathe)	Love's Renunciation. Dr.	1000
(Vita.)	An Aeroplane Elopement. Com. Dr.	1000

MOTION PICTURE NOTES.

At Silver City, N. M., Max Faults finished and moved into a new building erected expressly for him. The new house will seat 450 and Licensed films are used. Another new and up-to-date house is that of E. L. Pitts, who opened Oct. 2. It is called the Gem and seats about 150. Independent films are used. Mr. Pitts also owns and operates the Gem at Hurley, built on the site of the Chino copper mill. This house has been in operation nine months and is doing capacity business; seating capacity, 400. At the Family Theatre, Williamsport, Pa., Manager Harry Boylston offered one of the best bills of season Oct. 16-21 and entertained large and appreciative audiences all week. The Lyric and Grand also drew well-pleased houses.

At Shelbyville, Ind., the three moving picture houses and the two airdomes are doing good business. The Broadway Street Airdome and the Jackson Street Airdome have in connection with motion pictures, a number of vaudeville acts, which are very pleasing.

The new Columbia Theatre, under management of George L. McClintock, opened Oct. 17. The house has a seating capacity of 600; no balcony. W. J. Jordan, for many years singer at the Star Theatre, Plattsburg, N. Y., has leased the Palace Theatre in that city and will run it as a vaudeville and motion picture house.

The Auditorium at Winchester, Ky., is now devoted to motion pictures and Managers Bloomfield and Ratcliff report big business every night.

A new house at Anniston, Ala., opened Sept. 30 to good business; seating capacity, 800.

At Cumberland, Md., the Star, Dreamland, and the Bolridge all report continuously good business. The Victoria Theatre has been torn down and a ground floor picture house will be erected in its place. The Star has the distinction of being the first plain playhouse to be represented in a Labor Day float, which was in the annual Labor Day parade here; the float depicted an interior view of a moving picture house, and created much comment. The Star is owned by J. J. Kinds.

NOTES OF VARIOUS ACTIVITIES.

There is a report in circulation that the Chicago Stock company has retired from the road. "This is not so," says Charles H. Rosekam, the manager of the company. "The report got started because I purchased a couple of theatres in Ohio, and one of the local papers in Fremont at the time stated that it would be our headquarters hereafter. The Chicago Stock company has not closed in six years. We have had only three new faces in the entire cast in four years, and ten of my people have been with us more than eight years and seven twelve years. Every city originally booked will be played. There are few managers that attempt to give the public as recent productions at popular prices, and the latest proof of the assertion is the fact that a complete production of Liebler and Company's "The Fourth Estate has just been leased to the attraction."

Leon Washburn notifies theatre managers that he has no interest in Stinson's Uncle Tom's Cabin company, but that he is still the owner and manager of Stetson's big Uncle Tom's Cabin.

Owners of one-night stand theatres desiring to lease their houses, and holders of leases, wishing to dispose of their one-night stand theatres are advised to communicate with "Theatre Manager," care this office.

Harry Robinson and Ethel Robinson, his sister, have been given handsome new offices by the Western Vaudeville Managers' Association on the ninth floor of the Majestic Building, Chicago.

The Hill-Edwards Musical Comedy company report fine business in the South, and will return to the Star Theatre, Memphis, Nov. 6, for its fourth engagement.

The Brooklyn Institute of Arts and Sciences announces five concerts by the Boston Symphony Orchestra, with the following artists: Madame Schumann-Heink, Nov. 10; Dec. 8, Kathleen Parrow; Jan. 12, Jessi Hofmann; Feb. 23, Pasquale Amato, a new violinist, and March 22, Louise Homer.

WILL H. GREGORY ASSUMES CONTROL.

Though various reasons have been exploited as the cause of the disintegration of the interests of the firm of Gregory, Phillips and Stegner, Mr. Gregory states that the unhappy combination of men whose ideas as to the conduct of a modern agency were so varied that the friendly relationship became inharmonious and the dissolution by reason of it followed. Mr. Gregory states that he has assumed full control of the interests previously owned by Phillips and Stegner, and that he will continue to conduct his agency on his usual efficient basis, furnishing artists of high calibre to managers, as well as arranging for full stage productions.

PHILADELPHIA.

New Attractions Please—Zimmerman's New Theatre—Herz Breaks an Arm.

PHILADELPHIA, Oct. 31.—There were two notable changes in theatricals this week, two of the downtown houses having new attractions. At the Walnut, Graft, Frederic Thompson's new play based on political conditions in a large American city, had its first performance on any stage last night and was very well received. It contains a newspaperman, portrayed by Robert Dourlet, and for once this character does not carry the little notebook never seen off the stage.

Peggy, the musical comedy from London, had its local premiere last night at the Chestnut Street Opera House, and if its initial success continues it will have a very long run. Peggy is produced by Thomas W. Ryley and was written by Leo Greenwith, jr. and C. H. Bovill, while the music is by Lealie Stuart, of Florodora fame. There is a large cast that includes Lucy Weston, Charles Brown, and Louise Alexander.

Last week there were also a number of changes at the houses and all of the new plays were given such a cordial reception that they will undoubtedly have long Philadelphia runs. Baby Mine, after a year in New York and while in its second year in London, finally reached Philadelphia and is at the Adelphi, where it is scoring a big success. The audience opening night was very enthusiastic and the curtain calls were numerous. The husband is convincingly done by Ernest Glendinning, and the moment when he believes he is the proud father of triplets in his acting is so telling and natural that the audience very nearly cried from laughter. Walter Jones, the friend, was suffering from a bad cold all week and he really should have been under a doctor's care instead of on the stage, but he manfully stuck to his part and his acting was decidedly clever and refreshing. Marguerite Clark made a very pretty Zoie, especially in the bedroom scene, but Agnes De Lane did not seem perfectly at her ease as Aggie.

Excuse Me is a laugh from start to finish and was enthusiastically greeted at the Garrick, where it is booked for the next two weeks. George W. Day in the part originated by Willie Swoatman, realizes most of the rich possibilities of his role. Jessie Lackaye, T. Y. McCarthy, Joseph Yanner, Charles Abbe, Louis Hendrick, Geraldine O'Brien, Marguerite Skirvin, Lallie Brownell, T. Gunia Davis, and Lydia Dickson all aid in making this merry and hilarious farce entertaining.

With a co. notable for its size and the number of headliners, the Musical Revue of 1911, from the Winter Garden, New York, made its local appearance last week before a crowded house at the Lyric. One hundred and fifty persons figure in the performance, which is richly staged and as lavish as any musical play seen here for some time. The cast is an all-star one, Stella Mayhew and Al. Jolson scored as black-face entertainers, and Harry Fisher got many a laugh deservedly. Barney Bernard in his impersonations was very good and from a dancing standpoint Mlle. Dazie was the star, although the Hoss Sisters did some startling Russian dances and a dazzling ballet also scored. Yvette made a favorable impression by her remarkable violin playing. Mildred Elaine, Billie Taylor, Arthur Cunningham, Melissa Ten Eyck, James Grant, Senor Bonaglia, Lew Quinn, Millberry Ryder, Agnes Richter, Harold Robe, and Ray Dodge all figured artistically with clever bits.

Ralph Herz met with an unfortunate accident last week, breaking his arm as he slipped from a ladder on the stage in Doctor De Luxe. A physician set his injured arm and Herz went through the performance, although in great pain. Doctor De Luxe is brimful of comedy and the audiences at the Forrest show that they like a comedy when they see it. Philadelphians "fall" for this type of show. Wilfred Morrison, a boy soprano with a remarkably sweet voice, scored a hit by his rendering of the chorus of the best song in the piece, "I For Every Boy That's Lonely There's a Girl Lonely, Too." Other songs that also struck the fancy of the audience were repeatedly encored. In the cast supporting Mr. Herz and contributing to the success of the piece are Georgia Kelly, Harriet Standon, Polly Prim, Harry T. Dell, Rena Santos, Jeanette Childs, Cordelia MacDonald, Charles F. Morrison, and Edward Earle. Miss Standon starred in Sweet Sixteen and replaces Ethel Green.

A Real Girl, with Bonita, remembered for her triumph in Wine, Woman and Song, is the attraction this week at the Grand Opera House. The piece is a tuneful comedy, with Atlantic City as the stamping ground, and contains a number of whirlly catchy numbers. Last week At the Mercy of Tiberius, a stirring love play, was produced at the Grand before big audiences. Eleanor Montell is the star and she shared the leading honors with Richard Tucker.

At the downtown houses the rest of the plays are holdovers.

Seven Sisters, a farce adapted from the Hungarian, is still playing to large houses at the Broad. Charles Cherry continues to score a big success and his good looks and ease help him win his way into the hearts of the feminine members of the audience. Jean Murdoch in a light comedy role makes a very comely fodrth daughter.

George Broadhurst's modern drama, The Price, which champions the cause of persecuted woman, and is used as a vehicle to star Helen Ware, has closed its local engagement at the Walnut. Since the play first opened here its three acts have been condensed into one.

J. Fred Zimmerman's new vaudeville house, the Keystone Theatre, at Eleventh Street and Lehigh Avenue, had its formal opening last week with an excellent programme. The auditorium, stage and acoustics are among the best in the city, and although the auditorium is large, a perfect view can be had from every seat and there are no posts to obstruct the vision. The place is beautifully decorated, and from the packed houses all week will meet a demand for good vaudeville which exists in the northern section of the city.

Both the stock cos. report good business. This week the attraction at the Chestnut is William Gillette's remarkable success, Secret Service, and the Orpheus Players produced Mid-Channel, reviving Ethel Barrymore's great success. Carolyn Gates embodied Miss Barrymore's interpretation of the part and her effectiveness is undisputable. William Ingersoll and Wilmer Walter were also pleasing.

Continuing the presentation of popular plays, Baza is the attraction this week at the American, produced by the Blaney-Spooner Stock co. Miss May Spooner and co. gave a fine production of In the Bishop's Carriage last week.

Keith's last week had one of the best bills for weeks. All the numbers were headliners and the majority scored heavily. Marguerite Haney and Ralph Lynn were extended in The Leading Lady, and Mr. and Mrs. Gene Hughes and co. scored in Youth. Hanlon Brothers and co.,

the great pantomime artists, always make a hit in Philadelphia, where they are well known, and Sam Chip and Mary Marcia with their popular sketch, "In Old Maine," were also welcomed warmly again. Joe Welch, the best of the Hebrew comedians, was splendid, and Charles Vance scored heavily with her Cissie Loftus Doll. Alf. Grant and Mike Hoag handed out the slang at a mile a minute rate. The remainder of the bill was also good.

In commemoration of the Liszt centenary, the Philadelphia Orchestra, under the direction of Carl Pohlig, gave an excellent Liszt programme last week, which included the presentation for the first time of the symphonic poem, The Battle of the Huns, which was interpreted with a great deal of feeling.

The operatic season will open on Friday night, Nov. 3, at the Metropolitan Opera House, with Carmen, Mary Garden making her debut in the title-role. Saturday afternoon, the only performance during the season of Mozart's La Nozzi di Figaro will be given, marking the debut of Maggie Teyte.

J. SOLIS COHEN, Jr.

RECORD OF DEATHS.

Lee Lloyd died at St. Winifred Hospital, San Francisco, Oct. 2, at six o'clock, of spinal meningitis. George Lloyd, a brother of the deceased, has been playing his Orpheum time on the coast.

Martin Wills, brother of Henry and Phil W. Greenwall, died at his home in New Orleans, Oct. 1. He was sixty-one years of age.

John Brown, a performer, dropped dead on the evening of Oct. 3 from heart disease in front of the Ontario Hotel in Chicago, where he resided.

Harry Brown, property man for The Littlest Rebel, playing at the Chicago Opera House, died suddenly Oct. 1, of heart disease. His body was taken to New York for burial.

Charles Stinson, a former vaudeville actor and expert banjoist, died on the afternoon of Oct. 4 in the Passavant Hospital, Pittsburgh, as the result of stab wounds inflicted by his 17-year-old daughter May during a family quarrel which took place at the Stinson home, 612 Chauncey Street. Stinson forgave the girl a few minutes before his death. He was at one time booked over the Keith & Proctor Circuit.

Samuel Tornberg, the Yiddish character actor and comedian, died at St. Luke's Hospital Oct. 4, after an illness which lasted eighteen months. Mr. Tornberg, who was thirty-eight years old, had been a well-known figure on the Yiddish stage for the last seventeen years and during the latter years of his life had spent some time on the English stage as well. About four years ago he starred in an English production of The Peddler and afterward appeared in vaudeville. His last appearance was at the Lipsin Theatre, when he played with Madame Keany Lipsin in Mirele Efros. The funeral was held from his late home, 39 East 111th Street and burial was in the Mount Hion Cemetery.

Oscar Jones 37, died at his home in Winchester, Ind., Sept. 14th, of tuberculosis. He started out in the theatrical world at the age of fifteen as a cornetist and director of various musical organizations. In 1898 he enlisted with 49th U. S. V. Infantry as principal musician, going to the Philippines. On returning to this country he re-entered the profession as business manager for traveling dramatic companies, until his health failed two years ago. He leaves a widow. Burial was in I. O. O. F. Cemetery, Hartford City, Ind.

Robert Irving Smiley died on Oct. 5 in Ocean Park, L. I., at the age of one hundred. He was a pioneer shoe dealer in Boston and New York. Although a native of Canada, most of his life was spent in the United States. He was a warm friend of President Franklin Pierce. He leaves a daughter, Mrs. Iola Lippincott, with whom he lived, and a son, John Smiley, an actor last week playing in The Virginian in Detroit, Mich.

John B. Fleming, until this season manager of the American Theatre in St. Louis, and former manager of the Grand Opera House, died early Thursday morning Sept. 21. Mr. Fleming had been in ill health since last June. He contracted a cold on the night of the Friars' Club frolic at the Olympic. The cold developed into tuberculosis. He went to Denver, and later to Montclair, Colo., in a vain effort to find relief. Mr. Fleming was married less than a year ago to Jessie Goodson of Ewing, Mo. His widow and two brothers, one of whom lives in St. Louis and the other in Los Angeles, survive him.

Dr. Joseph Bell, the eminent Scottish surgeon and the original of Conan Doyle's famous "Sherlock Holmes," died Oct. 4 at his home, Mauriceswood, Milton Bridge, Midlothian. He was born in 1837 and was an instructor of Conan Doyle when the latter was a medical student at Edinburgh. He was the man who gave to Doyle his first insight into the wonderful possibilities of the "detective method" of arriving at facts.

Mrs. Alfred Hudson, wife of Alfred Hudson and mother of Alfred Hudson, Jr., died Oct. 7 in Bayonne, N. J.

Harry N. Karr, aged nineteen, was the victim of a drowning accident Oct. 8 at Easton, Pa. He was a member of the Aborn Grand Opera Company. His death came in an effort to save others of a boat party on the Delaware River, who were thrown into the water by the capsizing of the craft.

Edna Briggs Benjamin, wife of Resident Manager Elmer Benjamin, of the Victory Theatre, San Jose, Cal., died on Sept. 19. She was a well-known concert singer.

Mrs. Alexis B. Jeffries, mother of Jim Jeffries, ex-champion heavyweight pugilist of the world, died of cancer in Los Angeles, Cal., on Sept. 25. Her son is hurrying back from Alaska, where he has been on a hunting trip. Mrs. Jeffries leaves an estate valued at $200,000. Her husband, Rev. Alexis B. Jeffries, was at his wife's side when she died.

Mrs. Annie Isabelle Martin, forty years old, wife of Earnest Martin, a scenic artist, committed suicide on Oct. 11 by inhaling gas through a tube when lying in an empty bathtub in her home in the Bronx.

John H. Rietzel, who had been for thirty years a member of the Philharmonic Society and played in the orchestra until his health failed, died at his home in New York on Oct. 9 of chronic heart trouble. He was the son of a well known musician of German birth, and was born in this city fifty-nine years ago. He studied the violin with his father, and decided to follow the career of a musician. He was a member of the Arion, Aschenbroedel, and other German societies.

Frederick W. Batchelder, seventy-two, one of New Hampshire's foremost musicians and an acknowledged authority on all phases of bird life, died in Manchester, N. H., Oct. 12.

Mrs. Lucia Gale Barber died at her home in Cedar Rapids, Ia., on Oct. 7. She formulated the first historic pageant ever presented in this country; it was given in Boston several years ago. She had been a teacher of physical and personal culture and vocal and dramatic expression, with studios in Boston and Washington.

Jean Stella Haswell, at one time with Anna Held, committed suicide in her flat in Marylebone, London, Oct. 1, by inhaling gas. The coroner's jury found that she was insane when she killed herself.

Madame Helena von Dornaiges Schewitsch, who was famous in Bohemian circles about fifty years ago for her love affair with the brilliant Socialist, Ferdinand Lassalle, committed suicide in Munich, Oct. 8, by drinking chloral. Her career began at sixteen, and was romantic in the extreme. Her autobiography appeared last year under the name of the "Memoirs of Countess Hackewitsch," and her life was also the material on which George Meredith wrote "The Tragi-Comedians." Lassalle was killed in a duel fought on her account, and had since then been married twice. During part of her life she was on the stage as a comic opera divette. Her success was marked in Germany and Austria, but when she came to this country in the early 80's she was a complete failure at the Thalia Theatre. She lived here with her last husband for ten years in comparative poverty. Although ill with an incurable ailment she lived to write several books, all of which were autobiographical, and, having such a sensational topic as her own life, they were very remunerative.

Philip Verrill Mighels, the author and playwright, died Oct. 12 in Reno, Nev., as a result of a gunshot wound accidentally inflicted by himself while hunting quail a week before. He was born in Carson City, Nev., forty-two years ago. He studied law, but drifted into newspaper work in San Francisco. His stories were successful, and he came to New York in 1894. His most popular book was "Bruvver Jim's Baby," which he dramatized.

Mrs. Jessie B. Walton, mother of Charles Walton, died in the Homeopathic Hospital at Washington, D. C., on Thursday morning, Oct. 12.

John F. Crowley, a vaudeville performer, died at his home in Sterling Street, Roxbury, Mass., on Oct. 12, after an illness of several months. He was for many years with the team of Crowley and Mahlen and formerly of Crowley and Foley. He left the stage last May on account of illness. He was born in Boston and had been interested in the theatrical business since he was fourteen years old. He and Mr. Mahlen introduced wooden shoe dancing in Boston. Mr. Crowley, who played various vaudeville circuits for many years, wrote several popular songs. He was a member of the Fall River Lodge of Elks. A widow and two children survive him.

Mrs. Martha Temple Fox, widow of George L. Fox, the noted pantomimist, who played Humpty Dumpty in all the principal cities in the United States and Europe, died on Oct. 10 at her home in Brooklyn. Mrs. Fox was an actress, but had been retired from the stage for many years.

John H. Clemmer, owner of the Clem and Casino theatres in Spokane, Wash., and a house to be constructed in Seattle, is dead, following a stroke of paralysis on Oct. 7. He was sixty years of age, and leaves a widow and two grown children. Mr. Clemmer erected the Empress Theatre, the Lincoln Hotel, the Victoria Hotel, the Clem and Casino theatres, and a number of other buildings. He had been a resident of Spokane twelve years, having come there from Pennsylvania.

Alfred Giraudet, the well-known teacher of operatic singing and acting died suddenly on the morning of Oct. 17 at his home in Claremont Avenue. His death was due to dropsy of the heart. He had conducted his classes at the Institute of Musical Art up to the day of his demise. M. Giraudet was born in France about seventy-five years ago, and for years was one of the principal French basses, singing at both the Paris Opera and at the Opera Comique. He was one of the first singers to interpret Mephistopheles in Gounod's Faust. He came to this country two years ago, having been engaged by Frank Damrosch as one of the staff of the Institute of Musical Art.

Mrs. Harriet Augusta Prunk, principal of the Indiana-Boston School of Expression, Oratory, and Dramatic Art, died Oct. 16 in Indianapolis. She is survived by her husband, Dr. D. H. Prunk, and three sons. For many years Mrs. Prunk was prominent in Indianapolis as a reader and instructor and hundreds of men and women on the professional stage, and in other lines where reading is employed, were her pupils. Mrs. Prunk was born in Cincinnati. She graduated from the Wesleyan College in 1859; she attended the Boston University School of Oratory. She was a pupil of Steele Mackaye and of E. R. Raymond.

Tony Weber committed suicide on Oct. 13 in San Francisco. He was for years connected with the Alcazar Theatre prior to assuming the stage management of the National.

Frances Lillian Kanka, said to be an actress of Washington, Kan., was killed in a railroad wreck near New York Oct. 15.

Word was received in this city last week of the death in Prague, Bohemia, of Emanuel Kittels, the father of Emmy Destinn, the dramatic soprano. Mr. Kittels was a dealer in antiques in Prague and was sixty years old.

William Kittredge, formerly well known as an actor of ability in amateur theatricals, who later played in England under the management of Louis Waller and of Beerbohm Tree, died Oct. 19, in his home in Boston. In the United States he played for a time in support of Nance O'Neil, and at one time had a music studio in New York city.

Theodore Kramer, an acrobat traveling with a small circus, was killed by an express train while attempting to cross the Pennsylvania Railroad tracks in Bristol, Pa., on Oct. 18. His home was in Purdue, Ind.

Minnie St. Clair, an actress, from New York, playing at a moving picture vaudeville theatre in Washington, D. C., committed suicide on the night of Oct. 16 in her dressing-room by drinking poison. She was despondent over recent trouble with her husband.

Mrs. Susan A. Goodwin, mother of Virginia Goodwin, leading woman at the Majestic Theatre, Topeka, Kan., died at her home in Linden Heights, Columbus, O., on Oct. 8, 1911, after a short illness. Mrs. Goodwin's husband died a few months ago.

At Calgary, Alta., Oct. 21, James Stratton Forbes passed away. He was the father of Gus A. Forbes, of the Forbes Stock company, Duluth, Minn., and of George Forbes, Calgary, correspondent of THE MIRROR.

Mrs. Elizabeth A. Myers died at Alameda, Cal., Oct. 15, at the age of sixty-four years. Her son, Thomas J. Myers, is the resident manager of Pantages's Theatre, Spokane, Wash., and a former well-known advance agent.

DATES AHEAD

(Continued from page 28.)

Kansas City, Mo., Oct. 29-Nov. 4. St. Louis 5-11.

LA RUE, GRACE (Byron Chandler, mgr.): Baltimore, Md., Oct. 30-Nov. 4.

LARKINS, JOHN (Tom Morrow, mgr.): St. Louis, Mo., Oct. 29-Nov. 4.

LET GEORGE DO IT (Lasher-Bratton, mgrs.): Rochester, N. Y., Oct. 30-Nov. 4, Pittsburgh, Pa., 6-11.

LEWIS, DAVE (Rowland and Clifford, mgrs.): Maricopa, Cal., 2, Coalinga 4, Fresno 6, Modesto 7, Sacramento 8, San Jose 11.

LITTLE BOY BLUE (Henry W. Savage, mgr.): Hartford, Conn., Oct. 31, Nov. 1, Springfield, Mass., 2, New Haven, Conn., 3, 4, Washington, D. C., 6-11.

LITTLE MISS FIX-IT (Werba and Luescher, mgrs.): Knoxville, Tenn., 1, Atlanta, Ga., 2-4, Chattanooga, Tenn., 6, 7, Birmingham, Ala., 8, 9, Mobile 10, 11.

LOUISIANA LOU (Harry Askin, mgr.): Chicago, Ill., Sept. 3—indefinite.

MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): Brooklyn, N. Y., Oct. 30-Nov. 4, Washington, D. C., 6-11.

McFADDEN'S FLATS (Barton and Wiswell, mgrs.): St. Joseph, Mo., Oct. 29-Nov. 1.

MADAME SHERRY (Co. A; Woods, Frazee and Lederer, mgrs.): Lancaster, O., 1, Newark 2, Springfield 3, Muncie, Ind., 4, Toledo, O., 6, 7, Lansing, Mich., 8, Grand Rapids 9-11.

MADAME SHERRY (Co. B; Woods, Frazee and Lederer, mgrs.): Jackson, Miss., 1, Shreveport, La., 2, Alexandria 3, Beaumont, Tex., 4, Houston 5, 6, Galveston 7, San Antonio 8-10, Waco 11.

MADAME SHERRY (Co. C; Woods, Frazee and Lederer, mgrs.): Michigan City, Ind., 1, Laporte 2, Aurora, Ill., 3, Ottawa 4, La Salle 5, Galesburg 6, Ft. Madison, Ia., 7, Keokuk 8, Ottumwa 9, Oskaloosa 10, Grinnell 11, Marshalltown 12.

MADAME SHERRY (Co. D; Woods, Frazee and Lederer, mgrs.): Seymour, Ind., 1, Madison 2, Columbus 3, Greensburg 4, Shelbyville 6, Connersville 7, New Castle 8, Union City 9, St. Marys, O., 10, Bellefontaine 11.

MADAME SHERRY (Special; Woods, Frazee and Lederer, mgrs.): Boston, Mass., Oct. 23-Jan. 6.

MANHATTAN OPERA (Robt. Kane, mgr.): Monroe, N. C., 1, 2, Rockingham 3, 4, Columbia, S. C., 6, 7, Asheville, N. C., 8-11.

MILLION, THE (Henry W. Savage, mgr.): New York city Oct. 9—indefinite.

MILLIONAIRE KID (Kilroy-Britton, mgrs.): Norfolk, Va., Oct. 30-Nov. 4, Richmond 6-11.

MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Monroe, La., 3, Yazoo City, Miss., 4, Jackson 5, New Orleans, La., 6-11.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): Des Moines, Ia., 1, Omaha, Neb., 2, 3, Lincoln 4.

MUTT AND JEFF (Southern; Gus Hill, mgr.): Montgomery, Ala., 1, Anniston 2, Chattanooga, Tenn., 3, 4, Nashville 5, 6, Columbia 7, Huntsville, Ala., 8, Decatur 10, Jackson, Tenn., 11, Memphis 12.

MUTT AND JEFF (Western; Gus Hill, mgr.): Chicago, Ill., 29—indefinite.

NAUGHTY MARIETTA (Arthur Hammerstein, mgr.): Montreal, Can., Oct. 30-Nov. 4.

NEVER HOMES (Lew Fields, mgr.): New York city Oct. 9—indefinite.

NEWLYWEDS AND THEIR BABY (Eastern; Lasher-Britton, props.): Boston, Mass., Oct. 29-Nov. 4, Meriden, Conn., 6, New Britain 7, Middletown 8, New London 9, Bridgeport 10, 11.

NEWLYWEDS AND THEIR BABY (Western; Lasher-Britton, props.): Terre Haute, Ind., 1, Danville, Ill., 2, Decatur 3, Alton 4, St. Louis, Mo., 5-11, Evansville, Ind., 12.

PEGGY (Thomas W. Ryley, mgr.): Philadelphia, Pa., Oct. 30—indefinite.

PINAFORE (Messrs. Shubert, mgrs.): Cincinnati, O., Oct. 29-Nov. 4, Indianapolis, Ind., 6-8.

PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.

PINK LADY (Klaw and Erlanger, mgrs.): Detroit, Mich., Oct. 30-Nov. 4, Cleveland, O., 6-11.

QUAKER GIRL (Henry B. Harris, mgr.): New York city Oct. 23—indefinite.

RED ROSE (John C. Fisher, mgr.): Dubuque, Ia., 1, Cedar Rapids 2, Marshalltown 3, Des Moines 4, Omaha, Neb., 5-8, Atchison, Kan., 9, Leavenworth 10, Topeka 11.

RING, BLANCHE (Frederic McKay, mgr.): Columbus, O., Oct. 31, Nov. 1, Indianapolis, Ind., 2-4, Cincinnati, O., 5-11.

SCHEFF, FRITZI (Messrs. Shubert, mgrs.): New York city Oct. 16—indefinite.

SCHOOL DAYS (Stair and Havlin, mgrs.): Knoxville, Tenn., 30-Nov. 4, Nashville 6-11.

SIDNEY, GEORGE (Frank Whitbeck, mgr.): Minneapolis, Minn., 29-Nov. 4, Parkhurst 6, Rochester 7, Winona 8, La Crosse, Wis., 9, Grand Rapids 10, Stevens Point 11, Green Bay 12.

SPRING MAID (Werba and Luescher, mgrs.): Portland, Ore., 29-Nov. 4, Seattle, Wash., 5-11, Everett 12.

STFGER, JULIUS (Woods and Frazee, mgrs.): Chicago, Ill., Nov. 5—indefinite.

SUNNY SOUTH (J. C. Rockwell, mgr.): Jefferson, Vt., 1, Vergennes 2, Bristol 3, Middlebury 4, Schuylerville, N. Y., 6, Corinth 7, Ft. Edward 8, Ticonderoga 9, Miseville 10, Ft. Henry 11.

SURATT, VALESKA (Lee Harrison, mgr.): Brooklyn, N. Y., 30-Nov. 4.

SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Denver, Colo., Oct. 29-Nov. 4, Victor 5, Colorado Springs 7, Pueblo 8, Wichita, Kan., 9, Topeka 10, St. Joseph, Mo. 11.

SYLVA, MARGUERITA (A. H. Woods, mgr.): New York city Oct. 17—indefinite.

THREE ROMEOS (Messrs. Fellner and Drew-fus, mgrs.): Boston, Mass., Oct. 30-Nov. 11.

THREE TWINS (Western; F. A. Wade, mgr.): Grand Rapids, Mich., Oct. 29-Nov. 1, Columbus, O., 2-4, Indianapolis, Ind., 5-8, Dayton, O., 9-11.

TRENTINI, EMMA (Oscar Hammerstein, mgr.): Chicago, Ill., Oct. 29-Nov. 11.

VAN, BILLY B. (Stair and Havlin, mgrs.): Toronto, Can., 30-Nov. 4, Detroit, Mich., 6-11.

WARD AND VOKES (Stair and Havlin, mgrs.): Dayton, O., 30-Nov. 1, Indianapolis, Ind., 2-4, Chicago, Ill., 6-11.

WIFE HUNTERS (Lew Fields, mgr.): New York city Nov. 2—indefinite.

WILLE MUSICAL COMEDY (John B. Wills, mgr.): Woodhaven, N. Y., Oct. 30—indefinite.

WINNING WIDOW (Dave Posner, mgr.): Birmingham, Ala., Oct. 30-Nov. 4, New Orleans, La., 6-11.

WINTER GARDEN REVIEW (Messrs. Shubert, mgrs.): Philadelphia, Pa., Oct. 23-Nov. 18.

WINTER GARDEN REVUE OF REVUES (Messrs. Shubert, mgrs.): New York city Sept. 27—indefinite.

WOODRUFF, HENRY (Mort H. Singer, mgr.): St. Louis, Mo., Oct. 29-Nov. 4, Alton, Ill., 5, Decatur 6, Champaign 7, Elkhart, Ind., 8, Battle Creek, Mich., 9, Jackson 10, Ann Arbor 11.

MINSTRELS.

BIG CITY (Jno. W. Vogel's): Indiana, Pa., 1, Blairsville 2, Latrobe 3, Johnstown 4.

DANDY DIXIE (R. Veale, mgr.): Live Oak, Fla., 1, Lake City 2, Quincy 3, Tallahassee, Ga., 4.

DE RUE BROTHERS (Bobby and Billy De Rue, mgrs.): Ralston, Pa., 1, Towanda 2, Owego, N. Y., 3, Greene 4.

DOCKSTADER'S, LEW (O. F. Hodge, mgr.): Kansas City, Mo., Oct. 29—Nov. 4.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Sept. 16—indefinite.

FIELD'S GREATER (Al. G. Field, mgr.): New Orleans, La., Oct. 29-Nov. 4, La Fayette 5, Lake Charles 6, Beaumont, Tex., 7, Galveston 8, Houston 9, 10, San Antonio 11, 12.

FOX'S LONE STAR: Kerens, Tex., 2-4, Blooming Grove 6-8, Frost 9-11.

GEORGIA TROUBADOURS (Wm. O. McCabe, mgr.): Brookhaven, Miss., Oct. 31, Nov. 1, Macon 2, Hevier 3, Bucklin 4, Clarence 5, 6.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: Louisville, Ky., Oct. 30-Nov. 4, Cincinnati, O., 6-11.

AMERICANS (E. D. Miner, mgr.): Buffalo, N. Y., Oct. 30-Nov. 4, Detroit, Mich., 6-11.

BEHMAN SHOW (Jack Singer, mgr.): New York city 23-Nov. 4, Springfield, Mass., 6-8, Worcester, 6-11.

BELLES OF THE BOULEVARD (Fred McAller, mgr.): Chicago, Ill., Oct. 29-Nov. 4, Milwaukee, Wis., 6-11.

BEN WELCH (Jack Singer, mgr.): Baltimore, Md., Oct. 30-Nov. 4, Washington, D. C., 6-11.

BIG BANNER (Gallagher and Shean, mgrs.): Chicago, Ill., Oct. 29-Nov. 4, Detroit, Mich., 5-11.

BIG GAIETY (W. A. Miller, mgr.): Boston, Mass., Oct. 30-Nov. 4, Albany, N. Y., 6-8, Schenectady 9-11.

BIG REVIEW (Henry P. Dixon, mgr.): Boston, Mass., Oct. 30-Nov. 4, Montreal, Can., 6-11.

BOHEMIANS (Al. Lubin, mgr.): Louisville, Ky., Oct. 29-Nov. 4, Cincinnati, O., 6-11.

BON TONS (Jess Burns, mgr.): Philadelphia, Pa., Oct. 30-Nov. 4, Brooklyn, N. Y., 6-11.

BOWERY (Hurtig and Seamon, mgrs.): New York city, Oct. 30-Nov. 4, Philadelphia, Pa., 6-11.

BROADWAY GIRLS (Harry Shaster, mgr.): Rochester, N. Y., Oct. 30-Nov. 4, Buffalo 6-11.

CENTURY GIRLS (Morris Welsstock, mgr.): Milwaukee, Wis., Oct. 30-Nov. 4, Minneapolis, Minn., 5-11.

CHERRY BLOSSOMS (Max Armstrong, mgr.): Toronto, Can., Oct. 30-Nov. 4, Rochester, N. Y., 6-11.

COLLEGE GIRLS (Chas. Foreman, mgr.): Rochester, N. Y., Oct. 30-Nov. 4, Schenectady 5-8, Albany 9-11.

COLUMBIA (Frank Logan, mgr.): Schenectady, N. Y., Oct. 30-Nov. 1, Albany 2-4.

COSY CORNER GIRLS (Louis Watson, mgr.): Baltimore, Md., Oct. 30-Nov. 4, Philadelphia, Pa., 6-11.

CRACKERJACKS (Bob Manchester, mgr.): Brooklyn, N. Y., Oct. 30-Nov. 4, Newark, N. J., 6-11.

DAFFYDILS (Sam Rice, mgr.): Scranton, Pa., Oct. 30-Nov. 4, New York city 6-11.

DARLINGS OF PARIS (Chas. Taylor, mgr.): Wheeling, W. Va., Oct. 30-Nov. 4, Pittsburgh, Pa., 6-11.

DREAMLAND (Dave Marion, mgr.): Newark, N. J., Oct. 30-Nov. 4, Bridgeport 6-11.

DUCKLINGS (Frank Calder, mgr.): Montreal, Can., Oct. 30-Nov. 4, Toronto 6-11.

FOLLIES OF THE DAY (Harry Green, mgr.): Omaha, Neb., Oct. 29-Nov. 4, Kansas City, Mo., 5-11.

GAY WIDOWS (Louis J. Oberwarth, mgr.): Jersey City, N. J., Oct. 30-Nov. 4, Hoboken, 6-11.

GINGER GIRLS (Hurtig and Seamon, mgrs.): Providence, R. I., Oct. 30-Nov. 4, Boston, Mass., 6-11.

GIRLS FROM HAPPYLAND (Hurtig and Seamon, mgrs.): Pittsburgh, Pa., Oct. 30-Nov. 4, Cleveland, O., 6-11.

GIRLS FROM MISSOURI (Louis Talbot, mgr.): Detroit, Mich., Oct. 30-Nov. 4, Chicago, Ill., 6-11.

GIRLS FROM RENO (James Madison, mgr.): Chicago, Ill., Oct. 29-Nov. 11.

GOLDEN CROOK (Jas. Fulton, mgr.): Hoboken, N. J., Oct. 30-Nov. 4, New York city 6-10.

HASTINGS'S BIG SHOW (Harry Hastings, mgr.): Cleveland, O., Oct. 30-Nov. 4, Buffalo 6-11.

HIGH SCHOOL GIRLS (Arthur Gerson, mgr.): Chicago, Ill., Oct. 29-Nov. 4, Milwaukee, Wis., 5-11.

HONEYMOON GIRLS (Al. Rich, mgr.): Springfield, Mass., Oct. 30-Nov. 1, Worcester 2-4, Providence, R. I., 6-11.

IDEALS (Sam Robinson, mgr.): Chicago, Ill., Oct. 29-Nov. 4, Cleveland, O., 6-11.

IMPERIALS (Jim Williams, mgr.): Cleveland, O., Oct. 29-Nov. 4, Wheeling, W. Va., 6-11.

JARDIN DE PARIS (Sam Reynolds, mgr.): Cincinnati, O., Oct. 30-Nov. 4, Chicago, Ill., 5-18.

JERSEY LILIES (Wm. Jennings, mgr.): St. Louis, Mo., Oct. 29-Nov. 4, Louisville, Ky., 5-11.

KENTUCKY BELLES (Mike Fenton, mgr.): New York city Oct. 30-Nov. 11.

KNICKERBOCKERS (Louis Eagle, mgr.): Omaha, Neb., Oct. 29-Nov. 4, Kansas City, Mo., 5-11.

LADY BUCCANEERS (Harry M. Strouse, mgr.): Harrisburg, Pa., 1, Reading 2, Allentown 3, Chester 4, Washington, D. C., 6-11.

LOVE MAKERS (Dave Gorge, mgr.): St. Paul, Minn., Oct. 29-Nov. 4, Omaha, Neb., 6-11.

MAJESTICS (David Gordon, mgr.): Albany, N. Y., Oct. 30-Nov. 1, Schenectady 2-4, Scranton, Pa., 6-11.

MERRY BURLESQUERS (Joe Leavitt, mgr.): Brooklyn, N. Y., Oct. 30-Nov. 11.

MERRY MAIDENS (Edward Shafer, mgr.): Washington, D. C., Oct. 30-Nov. 4, Baltimore, Md., 6-11.

MERRY WHIRL (J. Herbert Mack, mgr.): Boston, Mass., 6-11.

MIDNIGHT MAIDENS (Wm. S. Clark, mgr.): Detroit, Mich., Oct. 29-Nov. 4, Toronto, Can., 6-11.

MISS NEW YORK, JR. (Wm. Penaney, mgr.): New York city Oct. 30-Nov. 4, Philadelphia, Pa., 6-11.

MOULIN ROUGE (Joe Pina, mgr.): New York city Oct. 23-Nov. 4, Brooklyn, N. Y., 6-18.

PACEMAKERS (T. M. Herk, mgr.): Wilkesbarre, Pa., Oct. 30-Nov. 4, Scranton 6-11.

PAINTING THE TOWN (Holliday and Carter, mgrs.): Toronto, Can., Oct. 30-Nov. 4, Buffalo, N. Y., 6-11.

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QUEENS OF THE FOLIES BERGERES (Counihan and Shannon, mgrs.): Pittsburg, Pa., Oct. 30-Nov. 4, Johnstown 6, Altoona 7, Harrisburg 8, Reading 9, Allentown 10, Chester 11.

QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.): Philadelphia, Pa., Oct. 30-Nov. 4, Baltimore, Md., 6-11.

ROBINSON'S CRUSOE GIRLS (Ed Davidson, mgr.): Minneapolis, Minn., Oct. 30-Nov. 4, St. Paul 6-11.

ROSE SYDELL'S (W. S. Campbell, mgr.): Buffalo, N. Y., Oct. 30-Nov. 4, Rochester 6-11.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Cincinnati, O., Oct. 29-Nov. 4, Chicago, Ill., 6-11.

SAM DEVERE'S (Louis Stark, mgr.): Brooklyn, N. Y., Oct. 23-Nov. 4, New York city 6-11.

SOCIAL MAIDS (Hurtig and Seamon, mgrs.): New York city Oct. 30-Nov. 4, Philadelphia, Pa., 6-11.

STAR AND GARTER (Frank Weisberg, mgr.): Milwaukee, Wis., Oct. 29-Nov. 4, Minneapolis, Minn., 6-11.

STAR SHOW GIRLS (John T. Baker, mgr.): Minneapolis, Minn., Oct. 29-Nov. 4, St. Paul 6-11.

TAXI GIRLS (Hurtig and Seamon, mgrs.): Brooklyn, N. Y., Oct. 30-Nov. 4, New York city 6-11.

TIGER LILIES (D. R. Williamson, mgr.): Philadelphia, Pa., Oct. 30-Nov. 4, Jersey City, N. J., 6-11.

TROCADEROS (Chas. H. Waldron, mgr.): Kansas City, Mo., Oct. 29-Nov. 4, St. Louis 6-11.

VANITY FAIR (Bowman Bros., mgrs.): Boston, Mass., Oct. 30-Nov. 4, New York city 6-11.

WATSON'S BURLESQUERS (W. R. Watson, mgr.): Kansas City, Mo., Oct. 29-Nov. 4, St. Louis 6-11.

WHIRL OF MIRTH (Whalen and Martell, mgrs.): Philadelphia, Pa., Oct. 30-Nov. 4, Wilkes-Barre 6-11.

WORLD OF PLEASURE (Geo. H. Fitzbett, mgr.): Toledo, O., Oct. 29-Nov. 4, Chicago, Ill., 6-11.

YANKEE DOODLE GIRLS (Sol Meyer, mgr.): St. Paul, Minn., Oct. 29-Nov. 4, Omaha, Neb., 6-11.

ZALLAH'S OWN (W. C. Cameron, mgr.): Indianapolis, Ind., Oct. 29-Nov. 4, Louisville, Ky., 6-11.

BANDS.

BOSTON SYMPHONY (Max Fiedler, conductor): Philadelphia, Pa., 6, Baltimore, Md., 6, New York city 8, 11.

NEW YORK PHILHARMONIC (Josef Stransky, conductor): Boston, Mass., 10.

SOUSA, JOHN PHILIP: Dallas, Tex., 1, Sherman 2, Denison 3, Muskogee, Okla., 4, Tulsa 5, Bartlesville 6, Parsons, Kan., 7, Pittsburg, Kan., 8, Carthage, Mo., 9, Aurora 10, Springfield 11, Joplin 12, Kansas City, Mo., 13-18, Atchison, Kan., 19, Lincoln, Neb., 21, Omaha 22.

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SPARKS: Slapton, Miss., 1, Mobile, Ala., 2, Bainbridge, Ga., 3.

YOUNG BUFFALO'S WILD WEST: Hopkinsville, Ky., 1.

MISCELLANEOUS.

DANTE'S INFERNO: Oakland, Cal., Oct. 30-Nov. 4.

DANTE'S INFERNO: Toronto, Can., Oct. 16-Nov. 4.

ELKENDORF LECTURES: Pittsburgh, Pa., 1, Philadelphia 2, 4, Pittsburgh 8, Philadelphia 10, 11.

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GILFINE, HYPNOTISTS (J. H. Gilfin, mgr.): Plant City, Fla., Oct. 30-Nov. 4.

HOLMES, BURTON: Chicago, Ill., 1, 2, 4, 5-11.

KINEMACOLOR PICTURES: St. John, Can., Oct. 30-Nov. 4.

KUHELLE, JAN (F. C. Whitney, mgr.): St. Louis, Mo., Milwaukee, Wis., 5, Chicago, Ill., 6, Cleveland, O., 8, Cincinnati 9, Chicago, Ill., 12.

LAUDER, HARRY: Buffalo, N. Y., 1, Hamilton, Can., and London 3, Toronto 8, 9, Chicago, Ill., 6-11.

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LORENZ BROTHERS (George A. Coats, mgr.): Jacksonville, Ill., Oct. 30-Nov. 4.

LOUDY, THOMAS ELMORE: St. Louis, Mo., Oct. 31-Nov. 11.

MILDRED (Harrison J. G. Ray, mgr.): Muscatine, Ia., 1, Hillsboro 2, Victor 3, Brooklyn 4, Marshalltown 5, Traer 6, Grundy Center 7, Neenah 8, Gowrie 9, Schaller 10, Holstein 11.

MILDRED AND BOUCLERE (Harry Rountree, mgr.): Pembroke, Ont., 1-3, North Fork 4-6.

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NORDICA, LILLIAN (Frederic Shipman, mgr.): Saskatoon, Can., 1, Moose Jaw 2, Regina 3, Winnipeg 10.

PICTORIAL PANTOMIME (Jeremiah Sanderson): Moncton, Can., Oct. 30-Nov. 2, Halifax 3-4, Yarmouth 6-11.

RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Bombay, India, Oct. 22—indefinite.

THURSTON, HOWARD (Dudley McAdow, mgr.): Buffalo, N. Y., Oct. 30-Nov. 4, Toronto, Can., 6-11.

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